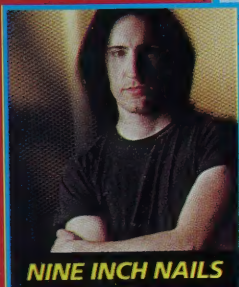


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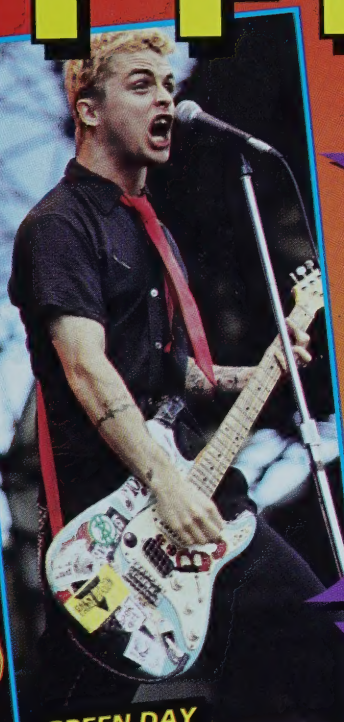
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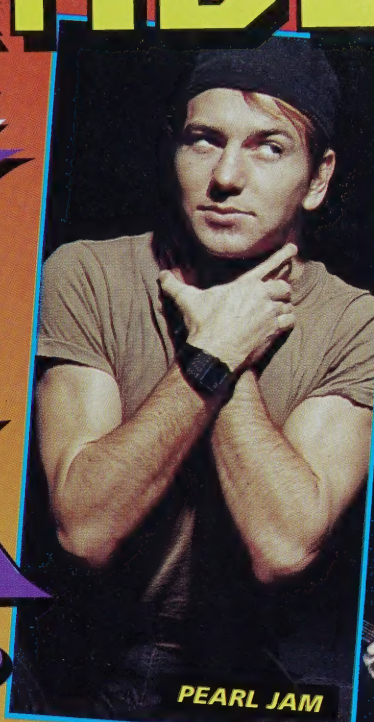


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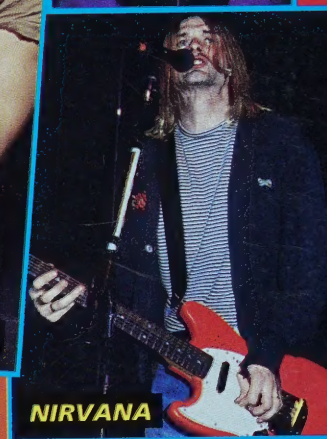
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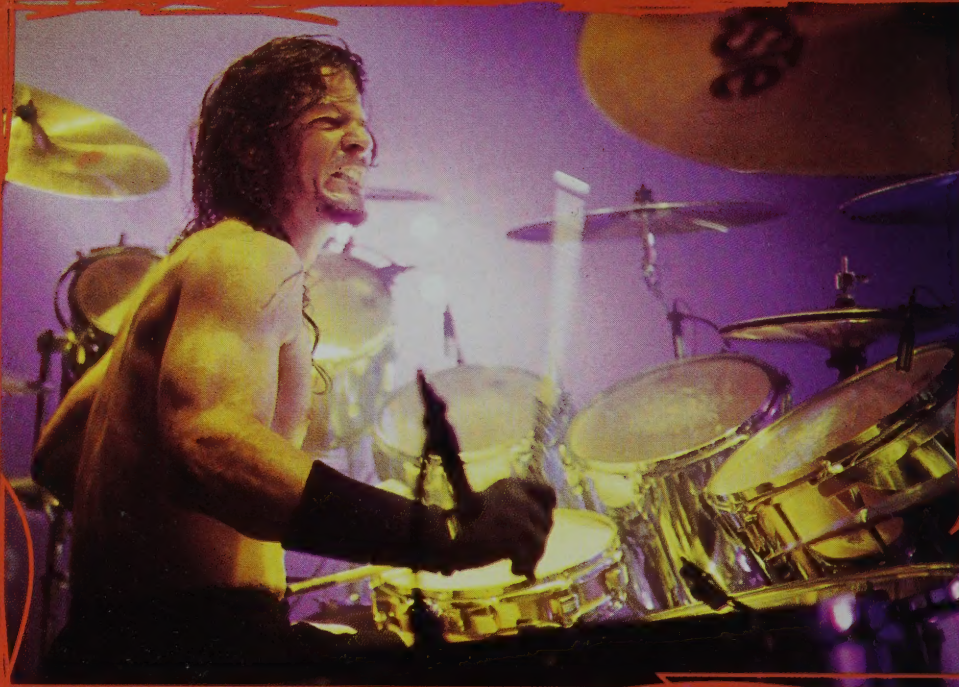
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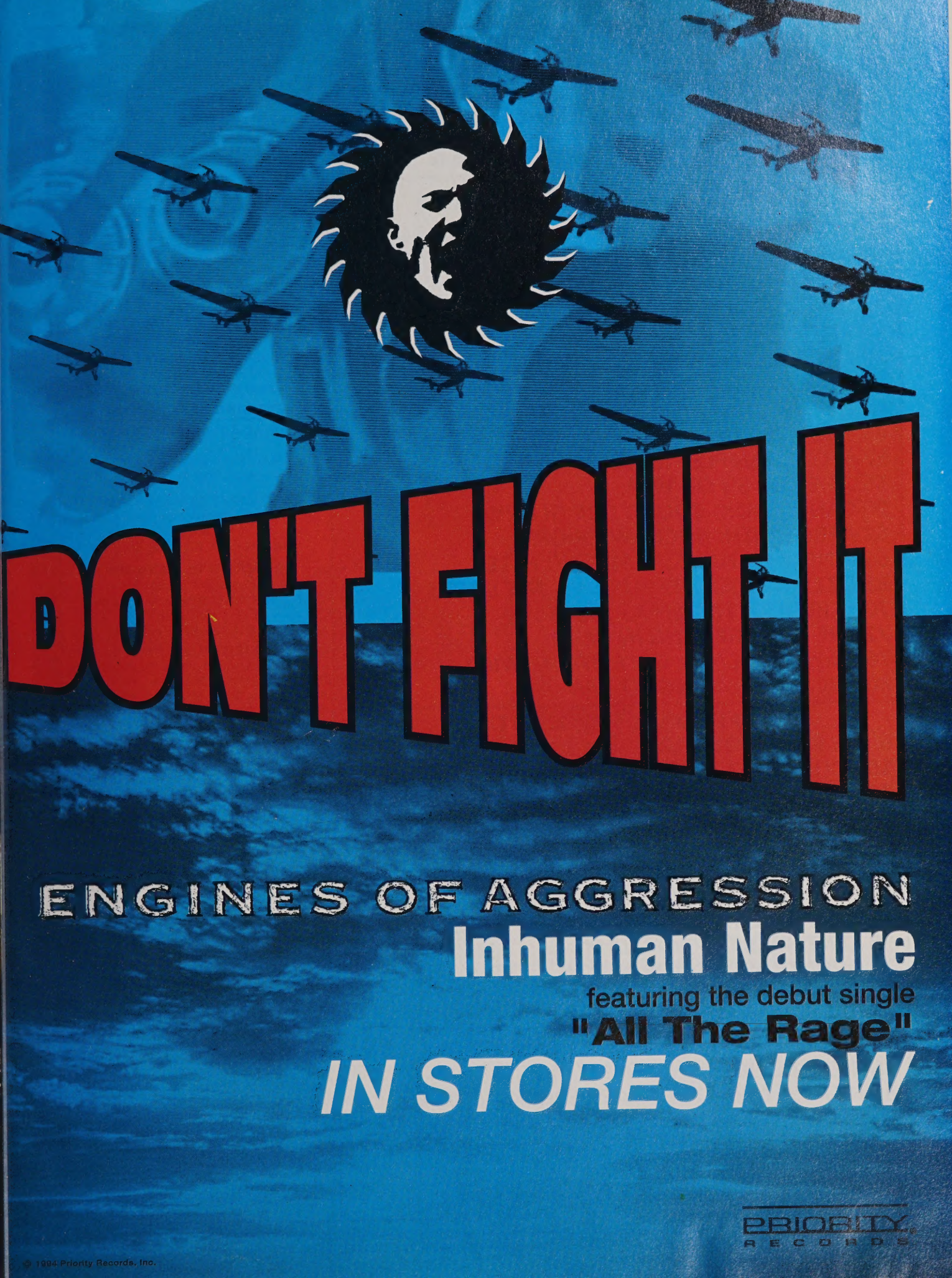
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Van Halen are still the hottest band around. I've been privileged to be able to hear two new tracks that will be on the new album. GET READY! This will be the best VH album yet! This will also prove Sammy Hagar has the best voice in rock today. Go back and listen to the other VH albums with Sammy on vocals—he keeps getting better! This album will be a classic and the tour early next year will be the biggest yet. The new album hits hard and keeps hitting. These guys just keep going!

Van Halen forever!
Todd Comer

I just found out Phil Anselmo hit a security guard in Buffalo. Good job, Phil. Everytime I go to a concert they have an ape for a security guard. I went to see Megadeth, Pantera and White Zombie, and Phil made the band stop playing because the guards were dicks. Phil said they need to cool their heels or they'll stop the shows. Maybe the guards wouldn't act so damn cool now—they're a bunch of steroid freaks.

Whammie
Eldorado, IL

Just who does the "press" think they are? Because you got turned away from the Pearl Jam backstage area (Sept. '94), this gives you the right to criticize them? I think the problem lies within the egos of the press. It's apparent you could be feeling burnt because Pearl Jam became successful without overexhausting the use of the media. You, in the industry, are so busy unearthing every minute detail of their lives, destroying the music as a whole—burning out the fans and the musicians. Anytime I read an interview, I find myself deciphering the article and only then do I compile a paragraph's worth of writing about the actual music. Eddie Vedder doesn't have to grace us with conversation between songs—he's there to

Van Halen: Still the hottest band around.

sing. And sing he does. If Pearl Jam doesn't do another video, why should they be forced to? It's their music that sells, not their production schemes. The media runs the video into the ground so much that when the song rolls off the CD, the video goes



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through your head. Music should be a creative art for the musician and the fan, a changing vision every time a song is heard. Also my highest respects to the security guard that stood his ground. He should be commended for doing his job— security. Jam on Guys

**Ronda
Indiana**

Tommy Lee is a piece of work. He was Vince Neil's best friend. They went to high school together, spent 10 years in Motley Crue together. Then Tommy turned on Vince, helped fire him, ragged on him and criticized his album. Now Motley Crue is biting the dust. Tommy says when the lawsuit is over, he wants to call Vince up and be friends again. Is this jerk for real or what? Yeah, Tommy you call Vince up and tell him that. If Vince is the man I think he is, he will tell you to put that phone where the sun don't shine, you two-faced S.O.B. I know I would.

John Skald

"Grunge" and alternative" are just words created by the media to sell clothes. There is no "grunge rock" or "alternative music." Pearl Jam make the best rock and roll from Seattle, but some people insist they are a fashion band just because they come from Seattle and the media calls them "grunge." They say Pearl Jam will go away within two or three years nobody will remember them. This band has enough talent to make great rock for more than 20 years. Eddie Vedder is not the new Jim Morrison. Pearl Jam are not Messiahs. There are no Messiahs in music. I think the media must start to see Pearl Jam for what they really are— great musicians. And let 'em play in peace.

**Daniela Genoviez
Rio de Janeiro, Brazil**

Thanks for the interview with Nine Inch Nails (Sept. '94). Any words from the "Dark Messiah" are welcomed. I noted though, that Trent was rather tight-lipped. Seems the bites of the press are still stinging. (Trent, you shouldn't talk to snakes and not expect to get bitten). I also wanted Trent to know the new CD, **The Downward Spiral** is pure gold. From pain to pleasure. You can crawl inside my head anyway. Keep it loud and hard.

**Marlene Long
Sabina, OH**

I would like to see articles on Slaughter. You've been ignoring them for too long. In your magazine I've read things like Slaughter's second album **The Wild Life** was somewhat of a commercial disappointment. This was in a Jackyl article. This has been insinuated in other mentions of the band in your magazine at other times as well. You seem to have chosen to overlook the FACT that MTV support was non-exis-



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tent. I saw *The Wild Life* video about six times on MTV. The *Real Love* video was played about 10 times, and two of the times I saw it after 2 in the morning. They never even played the video for *Days Gone By*. Despite the lack of MTV airplay and true support from "rock" magazines Slaughter went platinum in the United States. This indicates that they have more fans than you or MTV give them credit for. We (the fans and your customers) want to read about them! Their new album, **Fear No Evil**, is slated to be released, now is a perfect time for a Slaughter article or even 20 articles!

Jackie Cunningham
Chillicothe, MO

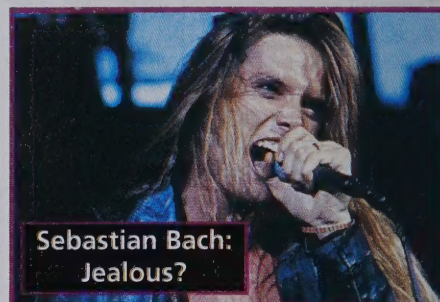
I read that stupid letter from Sebastian Bach (Sept. '94) and it made me sick! He is obviously very jealous just because his old band sucks. You have to kick one when they're down. Don't try too hard to sound too big. Nirvana was meaningful and got us "X"s through a lot of stuff. If you knew anything about this beautiful man you would have known that Kurt and Courtney fought for their baby.

Mary Beth
Right Behind Kurt

Kurt had no choice in becoming a role model. So Sebastian, why don't you concentrate on making your next album—something we will

enjoy—and stop trying to put down someone that will always be a better songwriter and musician than you could ever be. Everybody is human and we all feel pain. Why don't you come down from this ego trip you got going and face that fact that you're only human too? We know suicide is wrong, but Kurt gave us all something to live for.

Will Parry
New Philadelphia, OH



I am in total agreement with Sebastian Bach's letter about Kurt Cobain and John Lennon. When my friend and I first heard about the comparison we were utterly appalled. No one can ever compare to the late, great John Winston Lennon. I am very pleased to know at least someone else understands how we feel, respects and acknowledges a musical genius when they see one. I hope that people will come to their senses and realize that Kurt Cobain was no John Lennon. I may have been only two years old when John was assassinated but at least I know how great a man he was. Give Peace A Chance—Listen to John's words!

A.P.
Long Island, NY

I am a dedicated fan of Nirvana and Kurt Cobain. I agree with Sebastian Bach when he said that Kurt Cobain shouldn't be compared to John Lennon, but for different reasons. I think that everyone should be recognized individually for their own accomplishments and their own style and beliefs. John Lennon spoke for his time and Kurt Cobain for a generation. The people who say that suicide is an act of selfishness are selfish themselves because they are only thinking of how they have lost someone and how hurt they are, and how it will affect them. Well, what about the person who committed suicide? Things are bothering them to such an extent that they don't know where to turn or what to do. They don't know how to face their problems and to them the only solution is suicide. I believe in more ways than one Kurt Cobain was asking for help, but everyone just shrugged it off as another singer who couldn't handle stardom. No one said that Kurt Cobain's suicide was something to look up to. You should look up to him for who he was and what he spoke about because there was more to him than what was in the eyes of the media. He sang about important issues that meant something to me and many others, but also his own important feelings.

A very dedicated Nirvana fan
New York

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LOU O' NEILL JR.'S FRONT PAGES: THE INSIDE SCOOP!

THIS COULD BE THE LAST TIME?: Who can say for sure?

The Rolling Stones have led the way for 33 years now, yet as their **Voodoo Lounge** tour crossed Gotham recently, we couldn't help but think back of Mohammed Ali. One of the greatest fighters who ever lived ended up kinda sad and broke and kept hanging on for one more payday. As a result, Ali took an awful pounding near the end of his career, because, whether we wanted to admit it or not, he had hung on too long.

Far be it for us to say the Stones have seen better days. They've made fools of many who've predicted their demise during the last three decades. Yet at Giants Stadium, just a mile or so from Manhattan, the Stones demonstrated that, as gladiators of old, even the best of them can have highs and lows. In fairness to Mick, Keith, Charlie and Ron, the closing gig was played in the Meadowlands in the pouring rain. If the band was flat, there was ample reason.

Still something was missing, something gone. Call it a spontaneity, or recklessness—something had vanished. Two nights earlier, the Stones rocked the 80,000 seat facility to its eye teeth running thru classics like *Tumblin' Dice*, *Satisfaction*, *Miss You*, *Honky Tonk Woman*. Then the band finished up with *It's Only Rock 'n' Roll*, *Street Fighting Man*, *Brown Sugar* with *Jumpin' Jack Flash* as the encore. It was a first rate performance and proved the Stones still had it on a given night. So much for the Stones tough times.

What all this means is hard to sort out. For the first time ever in this reporter's memory, there were thousands upon thousands of empty seats on that rainy

Jersey night. Going back to '72, we had never been to any Stones concert in the New York area that was anything but Sold Out. Our best guess is that this *will* be the last time and that Messrs. Jagger, Richards, Watts and Wood will call it a day as champions, which they indeed are. They'll leave us as they joined us, heads high, defiant, fully aware of the contribution they've made since '62. Only time will tell!!!

....

INSIDE STUFF: Give lots of credit to the Stones for selecting Darryl Jones as the new bassist. The man can play!...Ran into New York Yankee, Paul (no relation) O'Neill, who was digging the band with his lovely wife Nevalee. Eddie Murphy was at his theatrical best...Believe it or not, the Stones' stage measured 220 feet by 95 and carries enuf light to illuminate a small city. Something like Pablo Picasso goes whack-a-ding-hoy on red acid and

Tongues were buzzing about that well known United States Senator from one of the nation's biggest states. Seems the lady...er, should we say Senator, crashed the band's party in Washington, D.C. and ended up staying 'til four in the A.M. winding up doing some awfully hard-to-describe things...As patrons entered the Giants Stadium gig, they were met by 15 or so "Voodoo Dancers" welcoming one and all to the "Lounge." A few of those dudes looked like they were really into voodoo on-the-level. Crazy world, ain't it!

....

VOODOO LOUNGE—The album. The guys have made better and they've made worse. If we offered one criticism it'd be this: many of the tunes sound ultra-well rehearsed, almost honed to perfection. A lot of the tracks are slow and we can't quibble about this. It's just that VL is not the typical Stones record of old.

....



The Rolling Stones: Is this the end of the road?

constructs his wildest fantasy...**Counting Crows** made new fans for anybody who bothered to listen. Put it this way, opening for the Stones ain't exactly easy...Mick Jagger smacked former bassist Bill Wyman right in the puss when he hissed early on in the tour, "I haven't heard this much talk about health care for the elderly since Bill left the band." Hey Mick, like pushing 52 is a spring chicken!...

BOTTOM LINE: As the Stones continue their '94/'95 campaign on this continent and arrive at *YOUR TOWN*, we'd have to say "yes," go and see 'em—for the size and scope of the "Voodoo Lounge" tour is magnificent.

....

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ROOTS

BY BRYAN HARPER

Each month **Hit Parader** journeys back in time to learn about the formative years of a rock and roll star. This month's time traveler is Led Zeppelin guitar legend Jimmy Page.

It seems that wherever one turns in rock circles these days, the words "Led Zeppelin" are being spoken. It doesn't seem to matter that this Greatest Of All Hard Rock Bands hasn't played a note in over a decade, and that their greatest days were, in fact, more than two decades ago. The mere notion that guitarist Jimmy Page and vocalist Robert Plant may once again be working together is enough to send every rock fan between the ages of 15 and 50 into a state of near-frenzy. With that in mind we thought now might be the proper time to explore the formative years of one of hard rock's true visionaries, Mr. James Patrick Page, in this month's edition of *Roots*.

Ironically, during his teen years, just about the *last* thing on Page's mind was playing in a band. By 1964, he had already been playing guitar for five years, and had won wide-spread acclaim for his nimble-fingered abilities, but his frail health (due to a recurring problem with rheumatic fever) forced him to disregard notions of going on the road with a band. Instead, he turned his attentions towards the recording studio where his guitar work began popping up on a series of mid-'60s hits by British artists. Perhaps Page's most notorious early credit was for playing on Tom Jones' international smash, *It's Not*

Unusual. But his big breakthrough came when some of England's best young bands—most notably The Who and The Kinks—needed a bit of help in the studio. While both bands still deny Page's "direct" involvement, and Page is too polite to let the cat out of the bag, it's long been known that it's Page, not Dave Davies, playing those seminal riffs on The Kinks' historic *You Really Got Me*.

"The studio was an interesting environment to work in back then," Page stated. "Each day you would find yourself doing something entirely different and working with totally different musicians. It was very educational. I learned a great deal by just hanging around and watching the way things were done."

Page's sharp eyes and ears soon became his trademark as he developed a

of the world's top blues/rock units—contacted Page about replacing Eric Clapton. At first, Page refused, recommending his buddy Jeff Beck for the gig. But a few months later, the persistent Yardbirds landed their man, teaming him with Beck to form one of rock's most potent dual-guitar attacks.

That pairing didn't last long, however, as Beck soon parted to form The Jeff Beck Group, a band that featured vocalist Rod Stewart, and in many ways paved the way for the eventual emergence of Led Zeppelin. The Yardbirds began to disintegrate soon after, but Page, ever the clever business man, decided to buy the rights to the Yardbirds name. When the band finally fell apart in 1967, Page decided to form a New Yardbirds and take on a lucrative tour of Scandinavia that was being offered the original group at the time of their breakup.

After checking local clubs, Page decided to hire bassist John Paul Jones, drummer John Bonham and vocalist Robert Plant to round out his New Yardbirds lineup, and it was under that name that this unit played their first gigs.

"Jonsey was someone I had known from session work," Page said. "We had both appeared on a Donovan album. Bonzo was somebody who had come recommended very highly, and when we went to check him out, there was this tall blond, bearded bloke in a kaftan singing; that was Robert. We hired him on the spot."

The New Yardbirds didn't last long after the completion of those Scandinavian dates. But only a few days after that tour's completion, as Page was sitting in a London pub with Keith Moon and John Entwistle of The Who, in a drunken stupor one of the rockers blurted out that they should all form a band called "Led

Zeppelin". The idea wasn't lost on the ever-clever Page, who soon reassembled his New Yardbirds and rechristened them. Within weeks Led Zeppelin had emerged as the most hyped, talked about and eagerly anticipated band in rock history... how ironic that now, almost 30 years later, their name still carries a magical aura.



reputation as one of the brightest young minds on the music scene. So when offers started flooding in from a variety of bands asking Page to join (his health had improved considerably by this time) he knew he could afford to sit back and wait for the perfect opportunity. That chance came when The Yardbirds—already one

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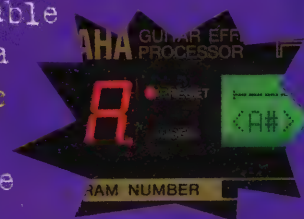
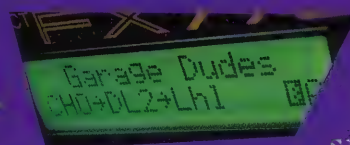
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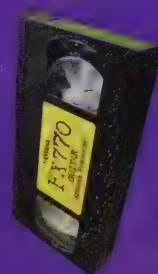
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GAME BYTES

BY JEFF KITTS

BEAVIS & BUTT-HEAD/Genesis/Viacom New Media

The tag line for the debut video game appearance of MTV's terrible twosome is "This Game Sucks." Uhhhh...no kidding.

There's no denying that the Beavis & Butt-head television show is the funniest thing on TV, not to mention a frighteningly accurate portrayal of American youth. With the creative genius behind the show, there's no reason why the video game shouldn't be equally as wonderful. No dice. And here's the reason why: because the creators of the game spent too much time making sure the game featured all those little Beavis & Butt-head-isms that made the show so popular (sound clips like "We're there, dude," their infamous stutter-laugh, etc.). What they didn't do was concentrate on making a quality video game.

The object of the game is to search around town for pieces of G.W.A.R. concert tickets. Once all the pieces are assembled, the two can get into the show and see G.W.A.R. Their hunt takes them through many areas familiar to the TV show, including Burger World, Turbo Mall 2000, Highland High School, Mr. Anderson's house and the Hospital. Along the way, various enemies try to stop the boys from going any further (cops, nasty janitors, runaway skateboards and bowling balls, etc.). To ward off attackers, Beavis has a belch attack while Butt-head explodes with a noxious fart.

The real problem with the game is that there's hardly anything to do except wander around and fight off cops and occasionally pick things up (oh, and search for ticket pieces). The game certainly looks good and in many ways is true to the TV show—but the controls are awful and every time you die (which is very often) you start at the beginning and your inventory and progress is wiped out (unless you remember to save, but by then it's usually too late). The game is surprisingly difficult to understand and get used to—which is odd, considering that Beavis & Butt-head are the poster children for laziness.

Rent it for a weekend and give it a shot. Just don't buy it. You'll thank me.

GRAPHICS: 8.5/SOUND: 8/CONTROLS: 7/SAVE: Yes/ OVERALL: 7

DICK VITALE'S AWESOME BABY! COLLEGE HOOPS/ Genesis/Time Warner Interactive

First of all, the fact that veteran broadcaster Dick Vitale endorses this game should be enough of a warning sign for you to run in the other direction. Vitale has got to be the most annoying announcer in all of sports, and having his inane comments grating on your nerves while you're trying to get in a good game of video b-ball certainly doesn't help.

Luckily, you can turn "Dickhead"—and the horrible music—off when you pop in *College Hoops*. What you're left with is, essentially, a poor-man's Genesis version of the awesome SNES cart, *NCAA Basketball* (Nintendo). Interestingly, like *NCAA*, *College Hoops* offers the same five-on-five basketball action (plus a two-on-two option) from a courts-eye perspective with the same spinning-court rotation. Previously, this technique was only available on a few SNES games (like *NCAA* and *NHL Stanley Cup*) because of the SNES's "Mode 7" capabilities. It's been common knowledge that the Genesis couldn't handle such rotation without cutting to another angle—but *College Hoops* proves this wrong! What gives?

As for the playability of *College Hoops*, the controls are poor (maneuvering your man in close is frustratingly difficult). The

spinning court does little to enhance the realism of the game (it doesn't spin on TV—why should it here?), and only makes finding your players in the pack more impossible. The graphics are fair, but the players all look and act the same (like basketball robots, not people). Not a terrible b-ball game—just not good enough to make you want to put up with Dickhead Vitale.

GRAPHICS: 7.5/SOUND: 5/CONTROLS: 6/OVERALL: 7.5

JOE & MAC 2: LOST IN THE TROPICS/SNES/ Data East

Those loin-cloth-wearin' dudes, Joe and Mac, are back

for yet another prehistoric adventure. Part platform/action game, part role-playing game,

Joe & Mac 2 pits the two Neanderthal nitwits against club-swinging cave men, giant dinosaurs, flying pterodactyls and pesky snails. When you're not running from psychotic cave men or bloodthirsty dinosaurs, you can enter houses and stores and do a little shopping for various items you'll need on your journey. Along the way you must also collect keys and "rain-bow stones," giving the game a pseudo-RPG feel.

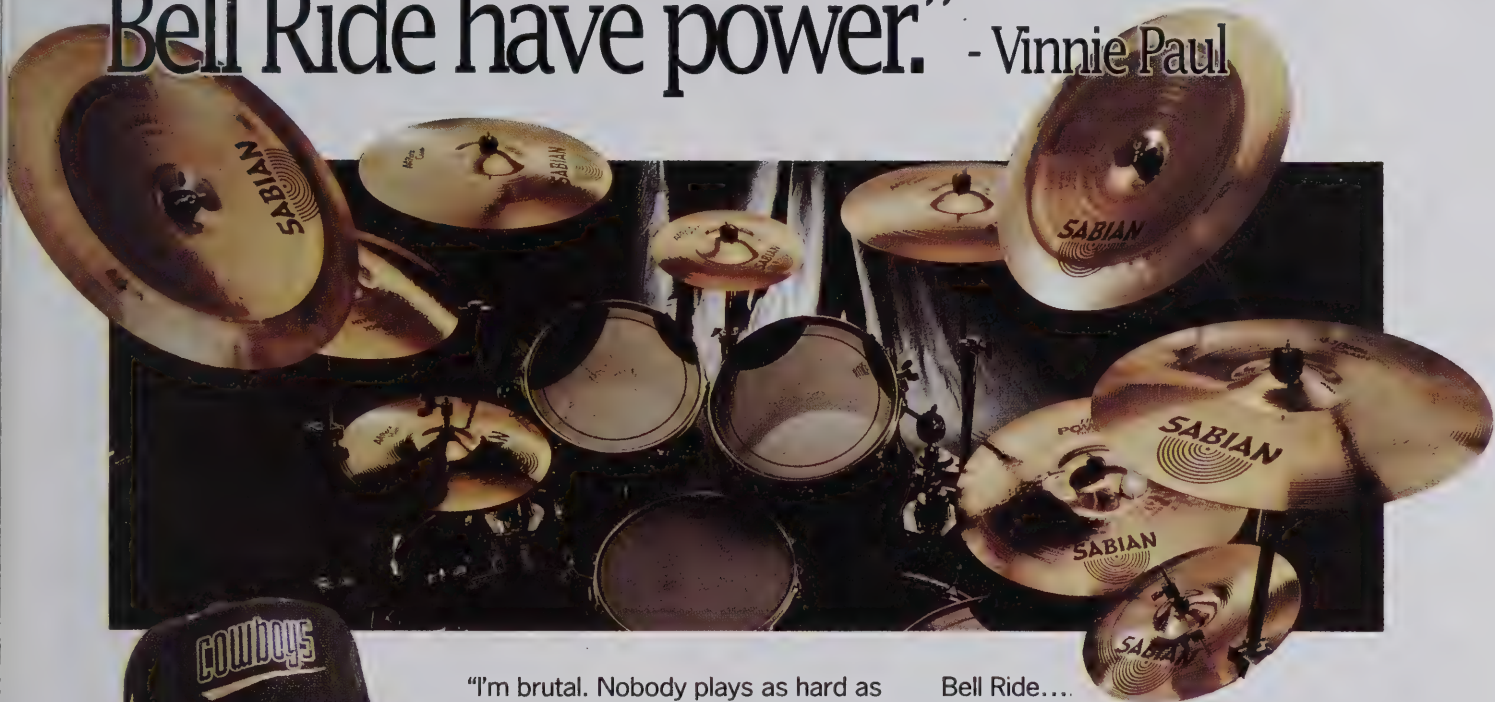
The game play is simple, the graphics decent (though a bit bland) and the concept not overly original. You run around, club bad guys and dinos, climb ropes, hop across chasms and ride big-beaked birds. That's about it. Not a bad game—just a bit too juvenile for serious gamers.

GRAPHICS: 7.5/SOUND: 6/CONTROL: 8/SAVE: Yes/ OVERALL: 7.5



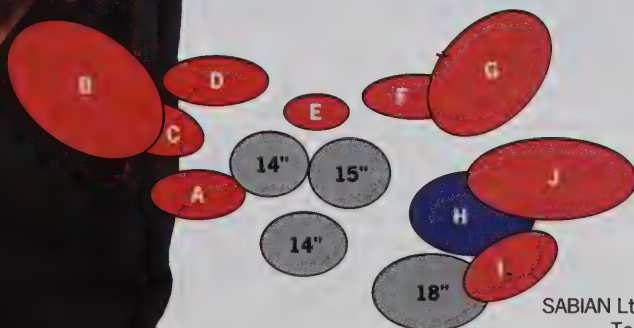
Dick Vitale's College Hoops: Not awesome, baby!

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CAUGHT IN THE ACT

BY MICHAEL RIZZ

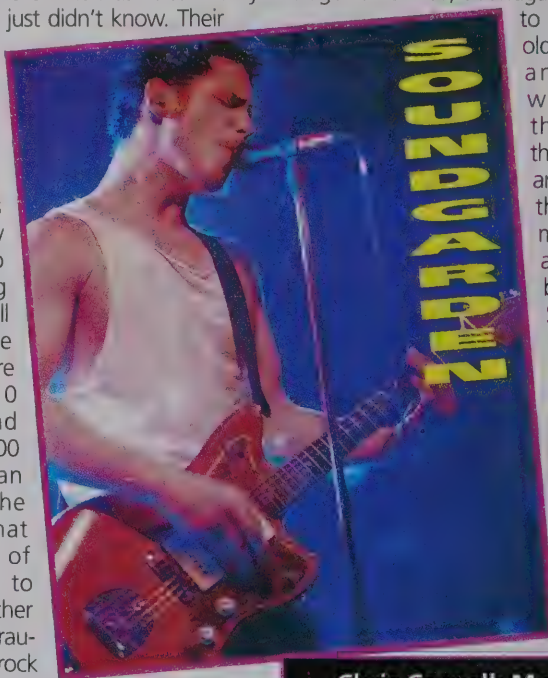
The scalpers were having a field day. A large yet orderly crowd was milling about in the sweltering summer heat outside of the venue that Soundgarden was scheduled to play that evening. It seemed as if many in that throng were willing to fork over just about any amount asked in order to make sure they would be in attendance when the band hit the stage at 10 o'clock that night. Despite the band's best efforts to keep ticket prices "reasonable"—\$18 was the face value—prices three, four, even five times that figure were being asked and received by the roving pack of scalpers. "I've just got to get into this show," one guy decked out in a

Soundgarden T-shirt said: "I promised my girlfriend that we'd go, but I forgot to buy tickets when they went on sale. I just bought two of 'em for \$100—that's great!"

Inside their air-conditioned dressing room, the members of Soundgarden seemed totally oblivious to the chaos that was transpiring in the streets behind them. It wasn't as if they didn't care—they just didn't know. Their focus was somewhere else entirely; on getting their thoughts and energies together for the two-hour-plus performance they were about to give. It was going to be hot in the hall that night (inside temperatures were measured at 110 degrees—and humid as only 5,000 sweaty fans can make it) and the band knew that every ounce of strength needed to be conserved. Rather than the normally raucous pre-concert rock and roll dressing room,

ready to take the stage. Opening acts Tad and Eleven had already provided the packed-like-sardines, sweating mob with a healthy dose of rock and roll, but those in attendance had come for one thing...and one thing only. They wanted to see, hear and be part of the scene when the Hottest Band In The Land was on stage. Of course, Soundgarden wasn't about

to use one of those old Kiss-like opening announcements which proclaimed their greatness—they just showed up and started to play; that is, after a ten minute filmed intro and an appearance by the "real" Spoonman. For the next two hours the band put on one of the most intense, emotive and satisfying shows of this or any other year. They blended hits from their recent chart topping albums,



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Soundgarden's was quiet—very quiet. These guys had work to do, and they were in a very business-only mode as a group of well-wishers wandered by. Handshakes were traded, and words of encouragement offered, but Chris Cornell, Kim Thayil, Ben Shepherd and Matt Cameron really only wanted to be left alone to focus on the task at hand.

"It's tough at times right before a show," Thayil explained. "We're pretty friendly guys, and we appreciate the fact that people actually make the effort of coming out to see us. But right before we go on, that's the time we really need to get our thoughts together. That's when this band needs to concentrate on being a band."

After a half hour of introspection and band-bonding, Soundgarden were

Badmotorfinger and Superunknown with more obscure material, providing all in attendance with an aural feast unrivaled in contemporary rock.

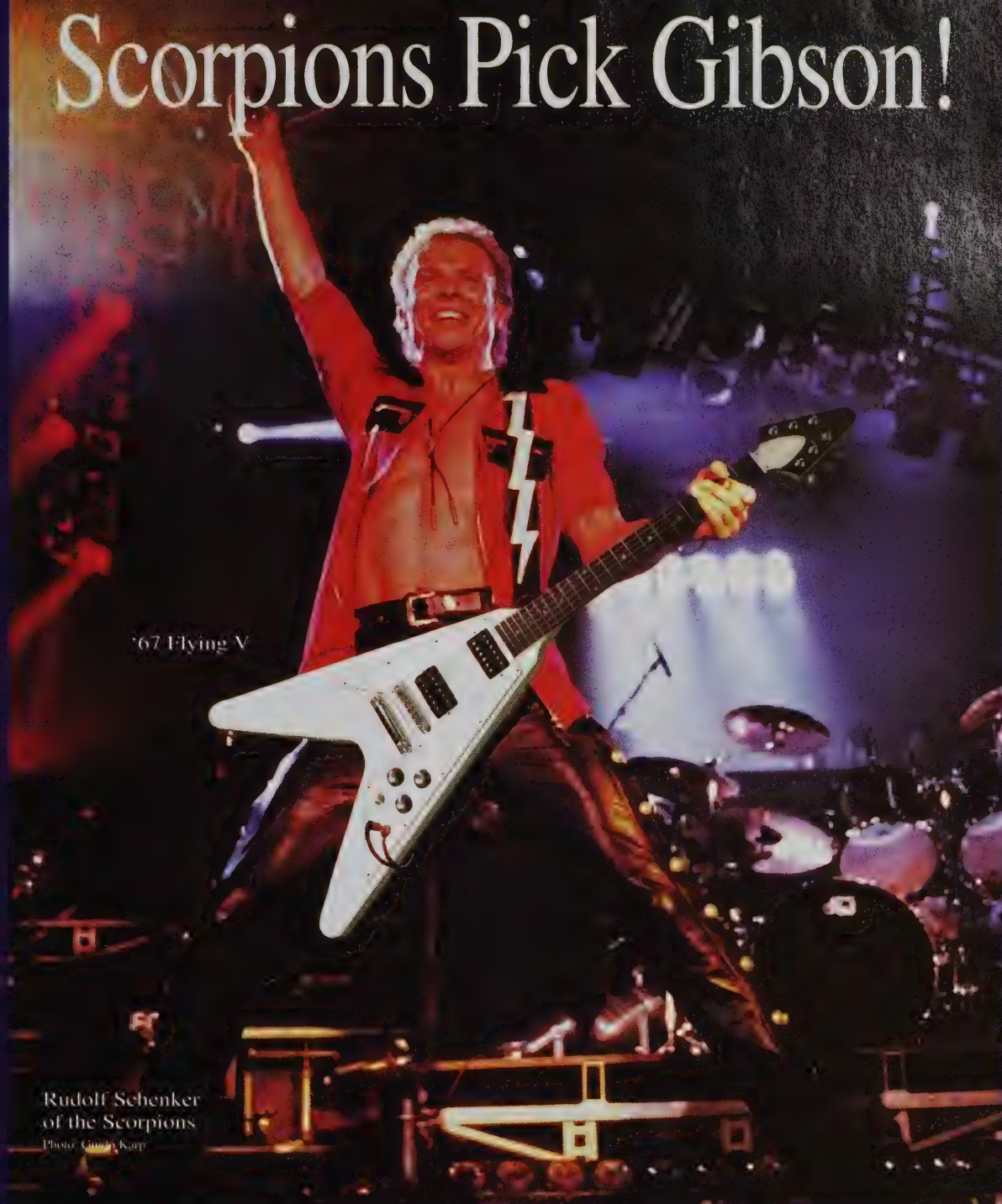
"We don't want to be stuck just playing what might be perceived as our 'hits'," Thayil had said shortly before going on stage. "Part of the fun with this band is that we're willing to take chances and do what we want. We have a basic set list each night, but where things go from there is anyone's guess. We like to surprise everyone—including ourselves."

As the crowd finally filed out of the hyper-ventilating arena, both they and the members of Soundgarden seemed totally spent. Maybe it was the heat, maybe it was the intensity of the band's performance, maybe it was just two hours of incredible rock and roll... whatever it was nothing more could have been asked for, and nothing more could have been given. No matter what a fan may have had to shell out in order to attend this special event, none felt that his money hadn't been well spent. This was a show where everyone gave their all from first note to last.

"The crowds have been incredible," Thayil said. "We just feed off of the energy they supply. Hopefully we're supplying a lot of that back to them too. I guess that's the classic rock and roll formula—the band feeding the crowd and the crowd feeding the band. Maybe we're lucky, but that's the way it's been every night for us."

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PICK HIT

BY ROB ANDREWS

The story of Dangerous Toys is a classic demonstration of what the business side of rock and roll is all about. Just a few years ago, it appeared as if these Texas tornadoes were sitting on top of the world. Their self-titled debut disc, released on one of the world's biggest record labels, was nearing gold certification and their videos for songs like *Teas'n Pleas'n* and *Scared* were staples on MTV. They followed that initial success up with a second disc, **Hellacious Acres**, that was a riveting, rip-roaring rock showcase that appeared to further solidify the band's hold on star status.

Soon after, however, problems began. First, long-time guitarist Danny Aaron split for a variety of personal reasons. Then their label went through some changes, deciding to "streamline" and update their operation. Some of the label's best hard rock acts were dropped in favor of a new generation of "alternative" movers and shakers. Dangerous Toys were among the casualties. Their dropping from major label status came as a complete shock to vocalist Jason McMaster, bassist Mike Watson, guitarist Scott Dalhover and drummer Mark Geary. But instead of wallowing in self-pity, or taking the easy way out by breaking up, the Toys hired a new guitarist, Paul Lindel, and got back to work. They took all the frustration and anger they felt and channeled it into their music. What they ended up with is a new album, appropriately called **Pissed**, that may not enjoy the glitz and glamour of major label backing, but just might be this band's best album yet.

"Working with a smaller, independent

label has given us the support and freedom to do exactly what we want," Geary said. "It's different working with a label like that rather than a huge, corporate giant. But we see the benefits rather than the negative side of it. In fact, it's a big plus for us! We are finally getting the kind of individual attention that we always wanted. But now we're able to get away from the shirt-and-tie, where's-my-check, I-know-what's-best-for-you kind of crap we had gotten very used to hearing."

Whether Geary's words ring true or more like sour grapes is up to you, but the fact is that **Pissed** delivers the goods. Whether it's on a major label or an indie

prisingly fresh and continually inventive. While comparisons to bands such as Aerosmith can be made (and nothing would please these Texans more), the truth is that Dangerous Toys know they're gonna stand or fall on their own merit—and they're ready for the challenge.

"Working with an independent label has given us the freedom to do what we want."

"This album shows a new anger that we've got," McMaster said. "We've been through a lot over the last few years and the record shows that. It's safe to say that we've never been a bandwagon band, and this album still is very different from just about anything else out there. It still sounds like Dangerous Toys, but there's something else going on. We're a better band now. Rather than getting sad when things started to happen to us, we got mad."

Don't for one second, though, think that **Pissed** is just one full-throttle blast of hard rock intensity. Actually, on a number of new tunes the boys have quieted things down impressively, showcasing a more subtle, yet no less effective, side to their musical personalities. Songs like *Screamin' For More* and *Promise The Moon* are filled with attitude and emotion—though the band's amps aren't cranked up quite as high as usual. Yet, despite taking it down a notch or two on those tracks, the Toys managed to deliver a knock-out punch on each and every song—a pretty neat trick in this age of "give 'em a hit and get the hell out" rock.

"We've had two years to put this

DANGEROUS TOYS



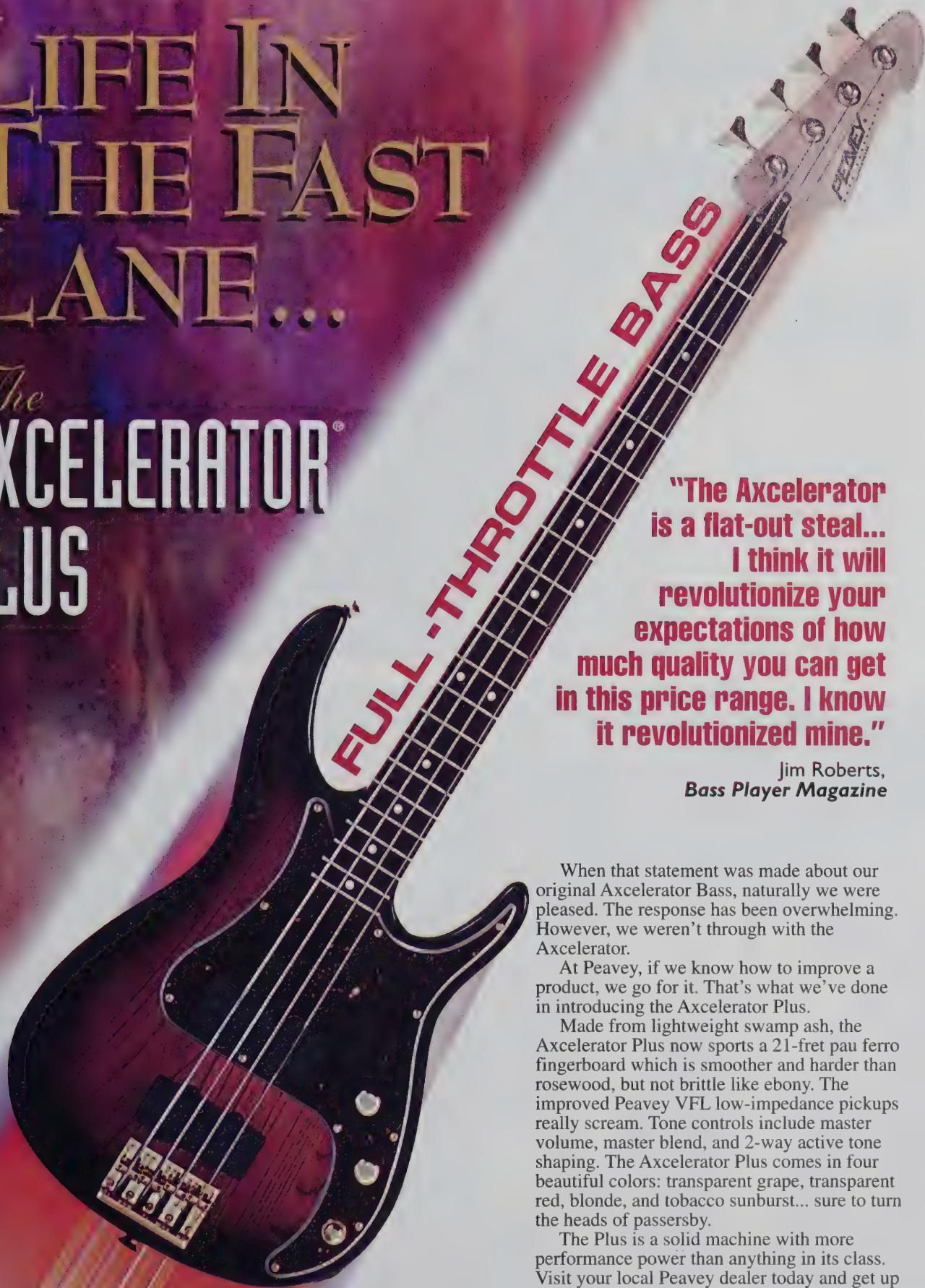
Dangerous Toys: "We've had two years to put this album together—you can hear that."

seems irrelevant once you start hearing tracks like *Pain Train* and *The Law Is Mine* kick into high gear. With McMaster's rugged growl leading the way, Dangerous Toys play a brand of razor-edged rock and roll too rarely heard these days. There are elements of blues, metal and classic rock all blended into their rough 'n ready musical mix, yet the sound that emerges is sur-

album together," McMaster said. "And the time we took really shows. There's a groove on this record that wasn't on our earlier ones. We're not gonna say this is a better record because we really love our other albums. But if you liked those records, we know you'll like this one. Find it, give it a chance—we know you'll agree with us."

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HEAVY METAL HAPPENINGS

Alice In Chains' Layne Staley is reported to once again have his drug problems "more or less" under control as the band plans to reenter the recording studio to begin work on their next album. We're sure you'll remember that the AIC gang had to cancel their appearance at Woodstock last August due to Staley's recurring personal problems. But thankfully, a little time at home has gotten Staley back on the right track. "It's an on-going situation," a band confidant revealed. "It's something that has to be monitored on a daily basis."

Talk about tour highlights! When asked to name his most memorable moment on the road, Pantera's Philip Anselmo didn't hesitate to

describe his recent arrest in Darien Lake, New York. The singer's crime? Supposedly beating up a security officer at Pantera's concert in town.

Jimmy Page: Gettin' the Led out.



Apparently the guard was wrestling with fans in front of the stage when he accidentally got caught up in Anselmo's microphone cable. When the singer moved, the mic was ripped out of his hands, accidentally hitting the guard in the head. In lieu of jail time, the band has offered to pay any of the guard's medical expenses.

So now it's official—Jimmy Page and Robert Plant are working together again. We've been telling you about it for almost a year now, but that doesn't take any of the luster off of what to many ranks as the announcement of the year. They've already performed their acoustic show on MTV, and now it's on to bigger and better things—a new album and a massive tour. "Jimmy has remained one of my closest friends over the years," Plant stated. "There is a certain feeling when we get together to create music that I've not shared with anyone else. It's so, so special."



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Motley Crue's Nikki Sixx certainly seems to be changing his tune. Only months after slamming former bandmate Vince Neil at every opportunity, Sixx has started to bury the hatchet—at not, much to the surprise of many—in Vince's head. "You've got to understand that when Vince left the band he was the one who said the nasty things about us. I guess we were only getting back at him. I still love the music we made with Vince, and I'm very proud of all the albums Motley Crue has ever made."

Aerosmith have been secretly working on material for their "return" album to Sony Music. They still owe one more album to Geffen Records under their present contract, but it's beginning to look like that disc may well be a live recording drawn from shows played during the group's his-



toric, two-year-long **Get A Grip** world tour. Look for the live disc to hit record stores in time for Christmas, with the band's first Sony release to appear in mid-1995.

Ozzy Osbourne has apparently settled on the former Hardline rhythm section of bassist Todd Jensen and drummer Dean Castronovo to be part of his new band. At the moment, however, the Oz still hasn't settled on who will fill his all-important guitar slot,

Stone Temple Pilots: Enjoyed getting 'Stoned'.

though he continues to make overtures to Steve Vai, who appears on Osbourne's new solo album, **X-Ray**. It is known that Vai is balking at such a move believing he's already done the "star sideman" trip with both Whitesnake and David Lee Roth.

Speaking of Whitesnake, former Ratt guitarist Warren DeMartini has

How did the Stone Temple Pilots enjoy opening two Toronto shows for the Rolling Stones? "It was pretty exciting," guitarist Dean DeLeo revealed. "We really didn't get much of a chance to hang with them before the show, but we did get to meet everyone. I mean the Stones are legends. How did you think it was standing in front of 60,000 fans knowing that you were standing where the Stones would be an hour later? I guess it's kind of like living out a rock and roll fantasy. I was a bigger Kiss fan than a Stones fan when I was a kid—but this is still really great."



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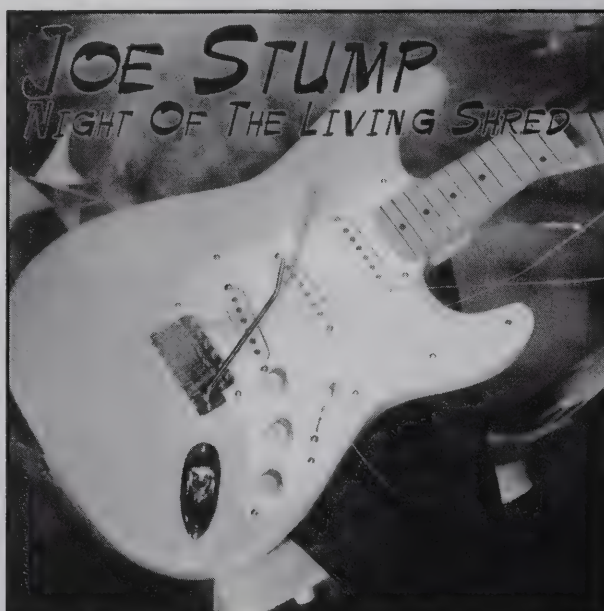
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Now that their legal case against TicketMaster has been settled, Pearl Jam is planning big things for 1995. With their third album, **Videology**, already out, the band has put together an ambitious tour schedule that will see them visiting just about every city, town and hamlet on the North American continent. And, yes, ticket prices will be reasonable! "We have some time to make up for," Jeff Ament said. "But we weren't off the road because we wanted to be—it was a worthy cause."

officially joined the realigned quintet, pairing up with long-time Snake-charmers Adrian Vandenberg and Rudy Sarzo as part of David Coverdale's team. Also on board is former Heart drummer Denny Carmassi. The Snake has already toured Europe and Japan with their new lineup in support of their recently released **Greatest Hits** package. Can a U.S. tour be far behind? "We'd like very much to tour America," Coverdale said. "But if it happens it won't be until 1995."

Slaughter (remember them?) were all set to release their new album in October when their record label decided to release Queensryche's new effort at that time. The

Soundgarden: Getting tired of explaining.

Slaughter boys were given the choice of releasing their disc at the same time (and competing for "hard rock" radio support and publicity attention) or delaying the release until January. The boys chose to delay their LP a few extra months. "We've been away for a while, so a few more months won't make a difference," bassist Dana Strum said. "The label felt it would be better to wait, so who are we to argue?"



Soundgarden are growing a little tired of trying to explain the weird characters that pop up throughout their *Black Hole Sun* video. They've been answering questions about the clip since it first appeared on MTV last summer, and they weren't prepared for the media focus that quickly fell upon the video. "Our previous video for *Spoonman* caught a lot of attention," guitarist Kim Thayil said. "But *Black Hole Sun* generated a lot more interest. It was just something that we thought looked interesting. It really doesn't have that much to do with the song itself."

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When you think about Tesla, one thing, and one thing only, springs instantly to mind—music. With these Sacramento-based rockers, comic-book images, angst-riddled songs and bad-ass attitudes are left in the hands of other rock and roll practitioners. Since the release of their debut album, **Mechanical Resonance**, in 1986, vocalist Jeff Keith, guitarists Frank Hannon and Tommy Skeoch, bassist Brian Wheat and drummer Troy Luccketta have made a living—and a good living at that—out of being one of the few bands on the rock scene able to

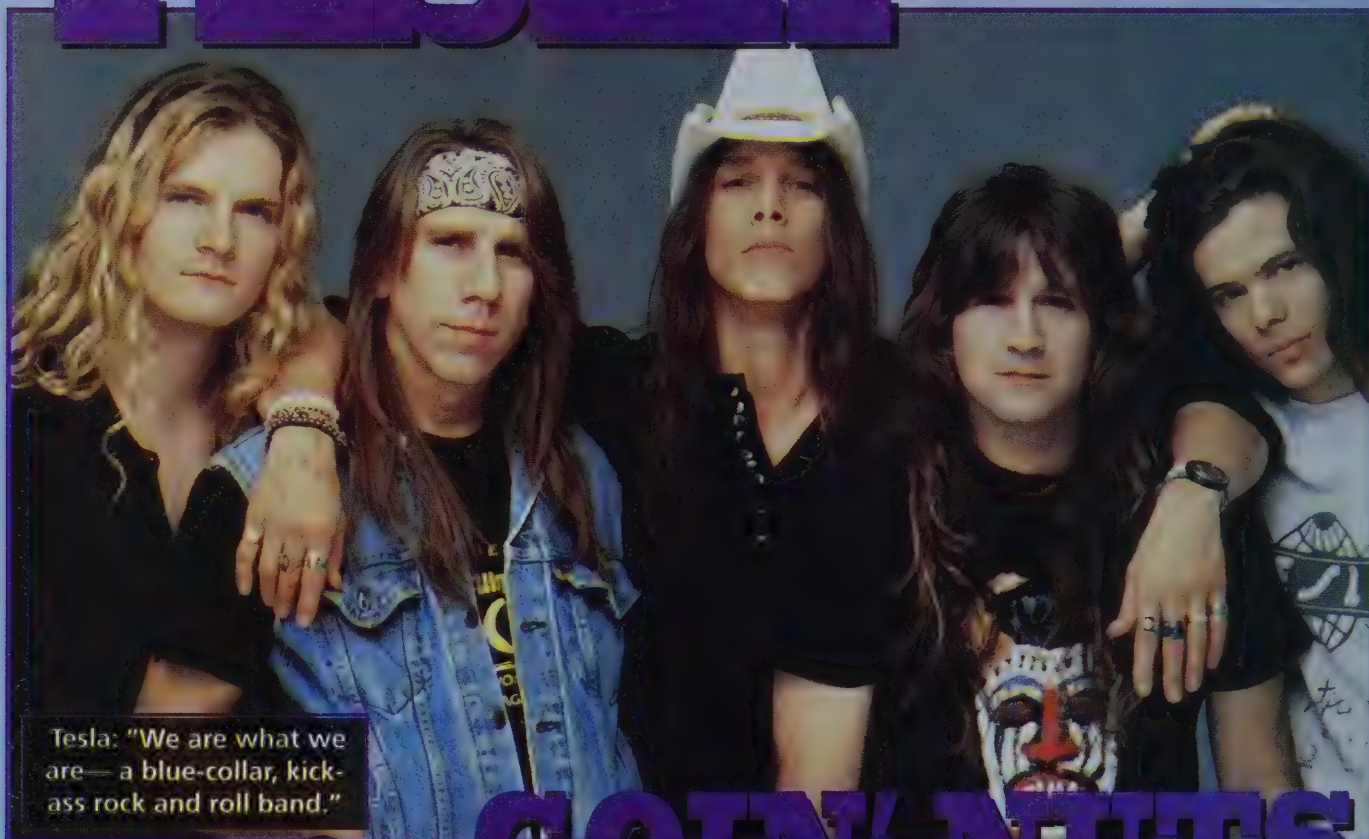
not going to shock everybody and start wearing mascara, and they appreciate that. The loyalty of our fans is really something. They've had to wait a long time to hear new music from us, but they're still there for us."

Now, with the release of their new album, **Bust A Nut**, Tesla hope to regain the commercial momentum they had enjoyed prior to taking an unexpectedly long sabbatical from the rock wars. Why would a band riding a cresting wave of popularity, powered by the platinum sales success of such discs as **The Great Radio Controversy** and **Psychotic**

Crue to Metallica and Alice Cooper. Then we went on a year-long headlining tour where instead of playing 45 minutes, we were out there for two-and-a-half hours. After that we had to step back a little bit. We needed to take some time to gear up for **Bust A Nut**."

Gear up indeed! From the first guitar salvoes of *The Gate/Invited* to the last crashing chords of *Games People Play*, **Bust A Nut** is a full-throttle rock and roll roller coaster ride full of twists, turns and surprises. Picking up where the energy of **Psychotic Supper** left off, the band has chosen to turn their amps to "11" this time around, adding more power, emotion and energy to their always-inspired musical attack. This is perhaps Tesla's most unified and satisfying presentation, an album that rocks full-speed from start to finish, but doesn't forget to stop

TESLA



Tesla: "We are what we are—a blue-collar, kick-ass rock and roll band."

GOIN' NUTS

survive without the benefit of a larger-than-life persona, and outrageous on stage and off stage antics. Aside from occasionally annoying their friends and foes alike with outrageously out-of-place fits of ego, Tesla have done what some would think impossible; in this MTV-driven, media-mad era, they've made it to the top, and stayed there, without the benefit of any image at all.

"Having a no-image has worked out for us," Keith said. "We are what we are—a blue-collar, kick-ass rock and roll band. What you see and what you hear when you're dealing with us is real. We're proud that people pick up on that. It's a bond with our audience that we don't want to break. They know we're

Supper, decide to take a three year "vacation"—especially at a time when the rock world was going through some major changes? According to Keith, taking time off was the *last* thing on the band's mind—it was something that more or less just "happened."

"Saying that we took three years between albums is a little deceptive," the singer stated. "The last album may have come out in 1991, but we were on the road almost continually until 1993 supporting it. We had a great time out there. We started out opening shows for everyone from Def Leppard and Motley

BY WINSTON CUMMINGS

and smell the roses along the way.

"We stepped up, fell back down, crawled up three steps then blasted through the wall with this album," Keith said. "**Bust A Nut** is, in many ways, in the same musical direction as the last album. We liked the music we made on **Psychotic Supper** and we wanted to keep scratchin' that gear. We like it rough and rockin'—that's when we feel we make our best music. Everyone was psyched for this album. There's a lot of fresh-sounding stuff, and for the first

time in our history, we all agreed on every song that we wanted to put on the record."

Though Keith insists that playing "rough and rockin'" music is Tesla's greatest love, there are many of the band's most ardent supporters who claim that the group's best efforts are contained on their 1990 non-electric

have little flair for the dramatic or the theatrical, but they know how to put on one damn good rock and roll show.

"When Tommy and Frank walked on stage at the start of our shows, they always caught the audience off guard," Keith said. "They thought they were our techs—no way could those guys be in the band. We didn't know how it

fans. They know the economy is tough out there, and they're painfully aware that many groups of their late-'80s generation have recently fallen by the wayside under the pressure of "alternative" hard rock attacks. But that all seems to mean very little to these Californians. They've got a job to do, and they're looking forward to every challenge that's placed in their path. They know they'll handle them in the same quiet,

"Having no image has worked out for us."

album, **Five Man Acoustical Jam.**

Keith acknowledges that album's success, and the importance of "shifting gears" in Tesla's over-all musical strategy. But to his ears the group works best when both guitarists are wailing and his blues-based vocals cut through the heavy instrumental barrage like a Sherman tank tearing through enemy lines. On **Bust A Nut**, the band has thrown a few bones to the fans who enjoy their softer side, but they want it known that Tesla was, is and will always be a rock and roll band.

"Some people may have gotten the wrong impression from the acoustic album," Keith said. "But I think those people are few and far between. Our fans know what we're about. When they come out to see us play live, they know we'll give 'em an acoustic break in the set, but most of the time it's straight-ahead rock and roll."

On their most recent tour—their first as headliners—Tesla would often astound their fans by just walking on stage and starting to play. There were no fancy stage announcements...no spotlights cutting through the murky darkness...no laser side-show effects. There was just Hannon and Skeoch, decked out in jeans and T-shirts (looking every inch like a pair of guitar "techs") walking out there and starting to jam away. Tesla may not be fancy, they may

would work when we first tried it, but the crowd seemed to really get off on it, so we kept it in the show. It was just a low key way of doing things—just like we do everything else."

Now as they prepare to launch another world tour that'll probably keep them on the rock and roll trail until some time in 1996, Tesla are planning a few new "low key" surprises for their

effective manner with which they seem to handle everything else.

"We don't act like stars, we don't look like stars," said bassist Brian Wheat. "We don't wear sunglasses at night or leather jackets in 110-degree weather. We just want to be musicians and play."



Jeff Keith: "Saying we took three years between albums is a little deceptive."

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The rumors continue to swirl around Guns N' Roses like the epicenter of one of those legendary Kansas, Toto-transporting, trailer-park-levelling twisters. Depending on whom you talk to, and at what time of day you communicate with them, the G N' R boys are either; finishing up a new album, about to enter the recording studio, about to change members, or on the verge of breaking up. The fact is that there's more than a bit of truth in all these rumors—and a bit of misinformation as well. We figured now would be the perfect time for **Hit Parader** to put on our best investigative reporter hats and seek out the

particular has fueled the rumors that G N' R is in big trouble because the guitarist only last year stated a reluctance to step out on his own—at least as long as Guns N' Roses was operating in high gear.

"I'd like to keep my focus on the band," he said. "I don't mind doing some guest appearances on other people's albums, but I don't want my attention to be anywhere except on Guns N' Roses. As long as Axl wants to keep working, I'll be there and ready to go."

Ahh, but there's the problem. Apparently Slash has begun to question Axl's long-term commitment to Guns N' Roses. He knows and understands the

mercurial vocalist better than anyone, and perhaps he has sensed that the single-minded focus Axl once brought to the band is no longer there. If Axl and Slash were to go their separate ways—even temporarily—it would not speak well for the future of G N' R. It is already known that Axl himself has been tooling around with solo material on-and-off over the last year, and that he would also like to release an album of his own by mid-1995. If that schedule remains true, it is unlikely that Guns N' Roses—with their notoriously slow work habits in the recording studio—could even consider releasing a new album prior to 1996! That's a heck

GUNS N' ROSES

truth (and nothing but the truth) concerning the current status of rock's most notorious band.

First off, the fact is that there's no way in hell that Guns N' Roses have even begun to work on a new album. For the better part of the last six months, vocalist Axl Rose's main focus has remained on the courtroom where he's involved in no less than three on-going legal battles—one with his former wife Erin, one with his former girlfriend Stephanie Seymour, and one a civil suit involving actions taken during the band's 1993 tour. In the mean time however, members of the Top Gunners have certainly been busy. Guitarist Gilby Clarke (himself the center of many rumors—but more on those shortly), recently released his **Pawn Shop Guitars** disc, which features a guest star stint from none other than Axl. And Slash is currently hard at work on an album with his new band Gak, which features, among others, former Little Caesar vocalist Ron Young, Alice In Chains bassist Mike Inez and the aforementioned Gilby. The Slash album, in

AT THE BOILING POINT

BY HENRY ARMSTEAD

problem within the band at the

of a long time for Slash and the boys to wait.

"There is a real moment," a spokesperson at the band's label, Geffen Records, stated. "People shouldn't make too much of it, but they do seem to be drifting apart. Maybe that's healthy. Maybe they'll all join forces again and make the best music of their lives. But for guys who used to live, eat and breath the same musical thoughts, too much time apart can't be good news."

While the various band members wonder about their future, the strange fate of Clarke remains very much up in the air. Just as the rumors concerning the band's future reached a fever peak early last fall, his fate became more and more apparent. It was last spring when word first started filtering out of L.A. that Axl was unhappy with Clarke's reluctance to save some of his better songs for G N' R's next album. Clarke had already committed those tunes to his solo disc. Axl then supposedly asked the guitarist if he wanted to contribute any material to the band's new album and was apparently rebuffed. (However the gui-



Gilby Clarke:
The center of controversy.

**Axl
Rose**



HIT PARADER



Slash's new solo disc will feature the vocal skills of former Little Caesar singer Ron Young.

locked guitarist is aware of Axl's fiery edit in regard to Clarke? It may well be that to one he's still in the band while to the other he's out; that is, of course, if there still is a Guns N' Roses to be kicked out of. Unfortunately it seems that this issue won't be answered in the near future. With Slash's album due out in early '95, and a possible Axl solo disc due by mid-year, any direct questions regarding the ins-and-outs of Guns N' Roses may well have to wait until the band decides to gear up again in late '95. One must remember, though, that with these guys involved *anything* is possible. Just for kicks, Axl may put out the call tomorrow for

"As long as Axl wants to keep working, I'll be there and ready to go."

everyone to drop whatever they're doing and join him in the studio. And you know, if that call goes out, everyone invited will come running as fast as their little legs will carry them.

"It should be fascinating to see what happens next," an insider revealed. "It's like a game of human chess at the moment. Everyone is battling for position waiting to see what

the other guy's next move will be. But the funny part is that beneath everything else, Slash and Axl still have a great deal of respect for one another. No matter what else goes on around them, they still want and need to work together. It's kind of like they're the Mick Jagger and Keith Richards of the '90s. I think they both

realize that no matter what they can accomplish on their own, it'll never match what they can do when they work together."

tarist insists he offered the songs to Axl, who not-so-politely refused them.) That action sent Rose into one of his trademark hissy-fits, causing him to tell friends that he had fired Clarke from the band and had contacted current Red Hot Chili Peppers axe master Dave Navarro (whom Axl has admired since his days in Jane's Addiction) about joining G N' R. When Navarro ever-so-politely refused the offer, preferring to stick with the Peppers, the Clarke situation went from boiling to simmering. But by working with Slash in his new outfit, Clarke has apparently not alienated himself from *everyone* in the band.

Keyboard man Dizzy Reed finds himself waiting to see what G N' R's next move will be.

"To the best of my knowledge I'm still in the band," Clarke said. "I've heard all the stories, and I've been asked the same question by everyone, so maybe there's something to it. I honestly don't know. But I'm working with Slash on an almost daily basis, and don't you think he would have mentioned something to me if I wasn't still in the group?"

With Slash and Axl not on the most communicative basis at the moment, however, who even knows if the dread-



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KYUSS SPACE GRUNGE

BY MATT GRASSO

to keep things moving along at a sprightly pace.

"There's a lot of stuff going on in our music," Homme explained. "We like it that it's not easy to totally understand what we're doing the first time you hear it. Sometimes we have that same problem. But on **Sky Valley** I feel like we've taken what we do to new levels. It's a real good representation of what Kyuss has been doing for a long time—only now, we hope more people will get the chance to hear what we do."

The principle reason for Homme's optimism is that for the first time in the band's eight year career, Kyuss have a major label behind them pushing their "product" at consumers

about the harmony of life when you live out where we do. We like to bring some of those elements into the music we make. It's an attitude, and it's a lifestyle. It's helped us get where we are today."

Kyuss have had to overcome many hurdles to reach their present status in the rock world. Formed in 1987, the band set out on a course not designed for instant recognition, preferring to avoid more conventional paths to rock success. But soon they managed to scrape together enough green to record a debut disc, **Wretch**, that immediately caught the ear of the metal underground, which soon declared that Kyuss was destined for big things in the years ahead. Yet, the major

labels remained unimpressed. A few years

"It's not easy to understand what we're doing the first time you hear it."

passed, and the band continued on in their slow-but steady pace until they were able to record a second album, the highly praised **Blues For The Red Sun**, in 1992. That's when things really started to pick up for these desert rats. They hit the highway, touring the world, and more than holding their own, with the likes of



PHOTO: MICHAEL ANDERSEN

There's an air of mystery that surrounds Kyuss like a morning fog. Mind you, it's not one of those impenetrable London-style fogs that tend to obliterate everything in sight. There's more of a mist—a slight tinge of atmospheric distortion that works to lend an extra element of suspense and surprise to the heavy-handed metal masterpieces they create. For guitarist Josh Homme, vocalist John Garcia, bassist Scott Reeder and drummer Alfredo Hernandez (who recently replaced original drummer Brant Bjork), the whole idea behind Kyuss seems to be to present tunes steeped with mysterious, metaphysical overtones, and played as heavily as possible. And on their latest album, **Sky Valley**, these desert rockers from hottest hell hole of the Sunshine state of California have taken their special approach to new heights. This is spacey, dramatic, fuzz-toned and continually heavy music supplied with just enough lyrical intensity and musical backbeat

Kyuss: "We want the fan's minds to join ours through this music."

around the world. While the band hasn't backed off their balls-to-the-wall approach one bit this time around, with **Sky Valley** their sound has definitely taken on a more robust, mature and polished veneer. With the disc divided into three "sections"—each encompassing three or four songs—the album displays a cohesive quality missing on the band's earlier efforts. Such tracks as *Space Cadet*, *Gardenia* and *Odyssey* ripple with sonic power and metaphysically inspired metal. As the band requests, this is music you should "listen to without distraction."

"We'd like it if people would just forget about everything else in their lives for a few minutes and just let their minds join with ours through the music," Homme said. "We come from a place in the desert where things just seem to work together. You get an idea

Metallica, White Zombie and Danzig—and that's when the majors started to really notice. Despite the departure of founding member Bjork at tour's end, the band decided to finally take the big-time plunge and they inked a major label deal in late 1993. They soon entered the studio with producer Chris Goss (of Masters Of Reality—and the guy who had produced their previous disc) to record **Sky Valley**. The results, as they say, speak for themselves.

"When you take your time to get somewhere, I think you can enjoy the journey a little more," Homme said. "There's really no reason to rush if you're enjoying yourselves. We always figured we'd end up on a big label sooner or later, but there was never any pressure to do it. When the time was right, we'd know it, and we're pretty sure that this is it."

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QUEENSRYCHE

It's now been three years since the release of Queensryche's last album, **Empire**. And six years have now passed since their historic opus, **Operation: mindcrime** firmly planted these "original" Seattle rockers in hard rock's upper echelon. During that time the rock world has gone through some amazing changes, with the prancing pop pomp of the L.A. Scene being replaced by the angst-driven maelstrom of the Alternative Nation. Yet, somehow Queensryche has managed to survive.

Perhaps it is the fact that vocalist Geoff Tate, guitarists Chris DeGarmo and Michael Wilton, bassist Eddie Jackson and drummer Scott Rockenfield have never squarely fit into any rock category that has allowed them to prosper when so many of their musical contemporaries have fallen by the way-side. Or maybe their secret is that few bands enjoy the cross-over appeal of the 'Ryche among both mainstream rock enthusiasts and more artistically inclined headbangers. But whatever their trick may be, there's no denying that despite their recent low profile, few other hard rock bands can generate as much instant enthusiasm among their followers as Queensryche. Now, once again, as they prepare to release their latest effort, **Promised Land**, (on both CD-Rom and conventional CD formats) these ultimate cerebral rockers seem ready to once again prove that non-conformity—and a great deal of talent—can be key ingredients in a long, successful run at the rock stratosphere.

"I don't think it would be fair to say that we've really ever gone out of our way to try to be different," DeGarmo said. "When we were coming up in Seattle in the early '80s, there were very few bands there to force us to compete or fit in. It's obviously a lot different there now. But when you come along in a musical environment like that you don't feel the pressure to rush yourself or to compromise. That's why we were able to develop a style that's very much our own."

With Tate's operatic warblings leading the way, and the band's double-barreled guitar attack adding the necessary punch, Queensryche's style has indeed set musical precedents that few—if any—other bands have been able to match. There is a unique set of musical reactants at work in any composition this band constructs, and on their new album it is more than apparent that their lengthy hiatus was put to good use; never has the band's sound been sharper, their songs more focused and their approach more volatile. And by employing

the latest in CD-Rom interactive technology,

BY ROB ANDREWS

the band has pioneered a multi-dimensional format that allows their fans to actually take part in the album's creative process. At a time when hard rock is going through some major transitions, almost begging for a band to step forth to provide leadership and direction, Queensryche show that they may very well be among the contenders for such a position—whether they want it or not.

"We've never been a very high-profile band," DeGarmo explained. "We've never shied away from publicity or doing what was in the band's best interest. But we're not the kind of band that does outrageous things to draw attention towards ourselves, either. I like to think that the fans have always responded more to our music than to us as people, which is the healthy way of doing things. We've been doing this for a long time now, so I don't suddenly see us becoming bigger than before. But we're very comfortable with where Queensryche is at the moment."

"We're not the kind of band that does outrageous things to draw attention."

During their decade-long ride to the top, Queensryche have certainly experienced their fair share of ups and downs. Starting life on a small independent label, the band was among the first American hard rock groups to gain major label status via the "indie" route. By the time their first albums were released, the band was already being recognized as one of metal's most gifted and adventurous units. But it wasn't until the release of **mindcrime** that Queensryche broke through commercial barriers to gain a foothold among rock's elite. Their following tour—during which they opened many shows for Metallica—brought even more attention the group's way, and by the time **Empire** hit the record stores in 1991, Queensryche were bonafide superstars. Thanks in no small part to the incredible success of the single *Without You* the 'Ryche emerged as "Band Of The Year" in many fan and critic's polls, and their first headlining arena tour packed halls around the world. Then for the next three years...nothing.

Rumors filled the rock press about possible internal difficulties—of how Tate may

be suffering from "writer's block", how DeGarmo was suffering from some rare illness. But, thankfully, those tales proved to be uniformly false. The delay in recording was a mere case of Queensryche being Queensryche—a band in a near-constant struggle with themselves to create the "perfect" rock album and to pioneer the utilization of exciting new technology. For this band, the creation of music is rarely a joyous experience. In fact, those who have been fortunate to spend time with the band in the recording studio would equate their musical production with the labors of childbirth. To put it simply, for Queensryche, nothing ever comes easy.

"I don't know if we'd want it to be easy," DeGarmo said. "I think that if a song or album or creating an entire interactive CD-Rom, ever came too easy to us we'd question it. There is always a degree of soul-searching, of struggling, to make great music. I don't think we stand alone in that discovery. Could we probably release albums at a faster pace? Yeah, I guess we could. But the question becomes if we would find them as satisfying, and the fans would find them as good."

Nobody can question the blood, sweat and tears that Queensryche have poured into their latest effort. From first cut to last it may well stand as their most adventurous effort yet. While some may have expected the band to fall upon the proven "formula" of providing their fans with a heady mix of power rockers and heavy ballads, here the band has turned that formula inside out, tearing asunder those expectations are emerging with an album that is fresh and vital while remaining inherently true to Queensryche's long-established musical ideals. While some fans may revel in the CD-Rom format (which will provide special interviews and video snippets in addition to the music at a price of around \$40), others with a less expansive budget will still revel in the brilliance of the group's ever-complex sound. Such efforts—and such results—don't come easy.

"We spend a great deal of time in the studio," DeGarmo said. "We've worked with the same producer on the last few albums, and he understands us and we understand him. We all knew that we wanted to grow, to take some chances this time, but we also wanted to remain who we were. We fought long and hard to achieve whatever status we have—you just don't throw that away because you feel like it."

AGONY & ECSTASY



**GEOFF
TATE**

HIT PARADER

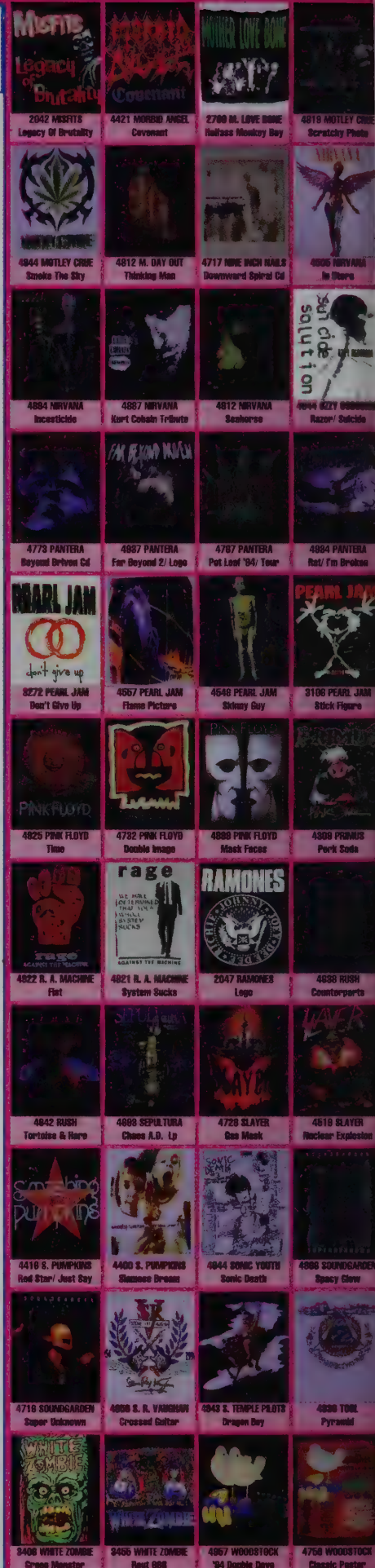
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4329 DEATH Individual Thought Patterns
4474 DEEP PURPLE Machine Head
3157 DEEP LEPPARD Let's Get Rocked
4609 DEEP LEPPARD Retro-Active
4452 DEICIDE Photo In Flames
4346 DINOSAUR JR Choppen
3976 DINOSAUR JR Hitchhiker
4529 DISMEMBER Blondy Chest
4635 DOORS A Photoshopped Invert The Gods
4637 DOORS Break On Through
2541 DOORS Dance On Fire
4911 DOORS Morrison Hotel
2715 DOORS Riders On The Storm
4423 DREAM THEATER Photo Images
4648 DUFF McKAGAN Believe In Me
4204 ERIC CLAPTON Eric & Albert Hall
3948 FAITH NO MORE Angel Dust
4242 FAITH NO MORE Bald Headed Man
3262 FAITH NO MORE Circle Of Moon
4596 FEAR FACTORY Mind Killer
4398 FISHBONE Give A Monkey A Brain Lip
4168 FISHBONE Ration Sucks
4598 FROLEY 242 Monster
4383 FUDGE TUNNEL Hate Songs
3967 FUGAZI Group Shot
4963 FUGAZI Killmaker
4530 GORFEST Digust
4157 GORFEST Erosion
4527 GRATEFUL DEAD Dead & Gone
4147 GRATEFUL DEAD Deadhead
4033 GRATEFUL DEAD Space Your Face
4155 GRAVE Man Later
4772 GREEN DAY Dookie Bombs
4226 GRUNTUCK Push Up Cover
3435 GUNS 'N' ROSES Bad Apple
2982 GUNS 'N' ROSES Bloody Logo
3324 GUNS 'N' ROSES Caricature
3080 GUNS 'N' ROSES Civil War
3490 GUNS 'N' ROSES Cosmos
3649 GUNS 'N' ROSES Drive By
3975 GUNS 'N' ROSES Flag Skull
3859 GUNS 'N' ROSES Four Aces | 3441 GUNS 'N' ROSES Skulls
3032 GUNS 'N' ROSES Use Your Illusion
3556 GUNS 'N' ROSES Wrath Logo
4837 GUNAR Skull Head/Column
4901 HELMET Mariah Head
4902 HELMET Mariah Shaking Hands
4962 HOLE Logo
4906 HOUSE OF PAIN Same As It Ever Was
4704 HYPOCRISY Osculum Obscure
4864 IMMOLATION Tour Of Possession
3300 INCANTATION Unwound
3320 INFECTIOUS GROOVES Therapy
4086 IRON MAIDEN Bass Desires
2831 IRON MAIDEN Eddie & Kid
4459 IRON MAIDEN Fear Of The Dark
3210 IRON MAIDEN Killers
1195 IRON MAIDEN Live After Death
4124 IRON MAIDEN Live One
1196 IRON MAIDEN Mummy
2621 IRON MAIDEN Tallygroun
3338 IRON MAIDEN Vampire
2976 JANE'S ADDICTION Cathedral
1941 J. ADDICTION Nothing's Shocking
2421 JANE'S ADDICTION Reel/Puffball
2556 JANE'S ADDICTION Santa Lucia
4733 JAWBOX Sarcophy
4702 JERRY GARCIA Profile/Graphic
4582 JIM MORRISON Stamp
3164 JIMI HENDRIX 6-W Photo
4582 JIMI HENDRIX Hendrix Glasses/Logo
4464 JIMI HENDRIX On The Road Again
4711 JIMI HENDRIX Kneeling Photo
4746 JIMI HENDRIX Legends Photo
3311 JIMI HENDRIX Multi-Face Strobe
3403 JOE SATRIANI Extremist Lip Cover
4578 JOE SATRIANI Time Machine
2421 KING DIAMOND Grave Yard
4766 KING'S X Dog Man
1538 KISS Destroyer
1755 KISS Rock & Roll Over
3236 KISS Standing Photo
3312 KISS Unholy
4384 KREATOR Hallucinative Comas
4090 LT Shirt List
3307 LT Smell The Magic
1267 LEO ZEPPELIN 1st Lip Cover
1270 LEO ZEPPELIN 2nd Lip Cover
2474 LEO ZEPPELIN Bk S.S. Full Color
4963 LEO ZEPPELIN Calix Design
3980 L. ZEPPELIN God & Copper Zepppelin
1242 LEO ZEPPELIN Hammer Of Gods II
1269 LEO ZEPPELIN Houses Of Holy
3242 LEO ZEPPELIN Knight
4862 L. ZEPPELIN Knight & Horse/Circular
3089 LEO ZEPPELIN Man With Hammer
4337 L. ZEPPELIN Square Photo/4 Blimps
1268 LEO ZEPPELIN Stairway
2524 LEO ZEPPELIN Wheatfield
2193 LEO ZEPPELIN Wizard W Symbols
3985 LEMONHEADS Have Your Friends
4537 LEMONHEADS Into Your Arms
4755 LEMONHEADS Look After Yourself
1732 LEO OF ADDYR Ruler Runes Bed
4267 LOLLAPALOOZA Spiral/Tour Dates
4729 LYNRYD SKYNYRD Civil War
4955 LYNRYD SKYNYRD Cow Skull
4667 MEAT LOAF All My Sins
4874 MEAT LOAF Cover Photo/Angel
4713 MEAT PUPPETS Too High Too Die
3523 MEGADETH Countdown To Extinction
4695 MEGADETH Grim Reaper
4576 MEGADETH Penitance
4371 MEGADETH Swallowing Bullets
3903 MEGADETH Symphony Of Destruction
2978 MEGADETH Vic Goes To Hell
1702 MEGADETH Vic On Shield
4330 MEGADETH Zookkeeper
4758 MELVINS Two-Headed Dog
3105 METALLICA 4 Faces Tour Shirt
4212 METALLICA Crossed Arms Photo
1073 METALLICA Damage Inc
1668 METALLICA Damaged Justice
3166 METALLICA Gargoyles
1667 METALLICA Justice
1074 METALLICA Kill 'Em All
1578 METALLICA Lightning
1075 METALLICA Metal Up Your Ass
2119 METALLICA One
1072 METALLICA Puppets
2529 METALLICA Sad But True
3831 METALLICA Sandman
4005 METALLICA Wherever I May Roam
3925 MINISTRY Mosquito
3949 MINISTRY Pyramid
3977 MINISTRY Scarecrow
2272 MISFITS Die
1342 MISFITS Skeleton
3114 MORBID ANGEL Leading The Rats
4419 M. ANGEL Night Stand/Candles
4574 MORGOTH Spillies
4149 MOTHER LOVE BONE Carcature
4790 MOTHER CRUE Stratched Logo
4735 MOTORHEAD Bastards/Gem
3119 MR. RUNGLE Tractor
4507 MUDHONEY Cocktail
4506 MUDHONEY Unravel
4813 MUTHA'S DAY Out Rocking Horse
4717 NAILBOMB Logo
4806 NAPALM DEATH Voodoo Doll
3296 NINE INCH NAILS Broken
3882 NINE INCH NAILS Fined
3281 NINE INCH NAILS Logo Gold Trim
3280 NINE INCH NAILS Lip Cover
3282 NINE INCH NAILS Puffed Logo
3033 NINE INCH NAILS Sin
3435 NIRVANA Come As You Are
4888 NIRVANA Cobain Death Certificate
3069 NIRVANA Logo
3107 NIRVANA Never Mind
3115 NIRVANA Silver
3124 OBITUARY Pie Of Skulls | 3199 OBITUARY The End
1461 OVERKILL We Don't Care
4791 OZZY OSBOURNE Ozzz Collage
4797 OZZY OSBOURNE Ozzz Winged Logo
4930 O. OSBOURNE Ozzz W/Cross/Dragon
4792 O. OSBOURNE Ozzz Dove/Revenge
3235 PANTERA Purple Photo
3158 PANTERA Vulgar Display
4287 PANTERA Vulgar Pockets/Unhatched
4407 PANTERA X-Ray/Good Bad Vulgar
3341 PEARL JAM Clayons
4283 PEARL JAM Logo/Puzzle
4668 PEARL JAM Repeat
4436 PEARL JAM Window Pane
4240 PHISH Host
3326 PINK FLOYD Atom Heart Mother
3857 PINK FLOYD Beds
4842 PINK FLOYD Blimp Art
2566 PINK FLOYD Darkside
3858 PINK FLOYD Diver
2871 PINK FLOYD Hammers
2131 PINK FLOYD Lights Bulbs
3382 PINK FLOYD Man On Fire
3581 PINK FLOYD Screaming Head
2940 PINK FLOYD Wall Collage
4895 PORNO FOR PYTHOS Hell Cat
2387 PRIMUS Clay Figure
2320 PRIMUS Fizzle Fry
2957 PRIMUS Sea Of Cheese
4051 PRIMUS Sheeter Fishing/Primus
2988 PRIMUS Suck On This
4748 PRONG Clearing
3224 QUEEN Crest
3221 QUEEN Night At The Opera
4656 R.E.M. Find The River
3408 R.H. CHILI PEPPERS Aztec Face
2510 R.H. CHILI PEPPERS Crown
3180 R.H. CHILI PEPPERS Indian Sun
3063 R.H. CHILI PEPPERS Sex Magic
2142 R.H. CHILI PEPPERS Poison Logo
4401 R.H. CHILI PEPPERS Thermal
4442 RADIOHEAD Pablo Honey
4223 R. A. MACHINE Bottle/XL Only
4437 RAMONES Cogh Photo/Guitars
2047 RAMONES Logo
4301 RAMONES Mondo Bizaro
4968 ROLLING STONES Cross Eyes
4830 ROLLING STONES Be Strong
4929 ROLLING STONES I'm A Lar
4543 RUSH Ball The Bones
3100 RUSH Ball The Bones
2570 RUSH Sex With Man
3212 S.O.D. I Hate Everyone
4968 SACRED REICH Gas Mask/Flag
2269 SAM HAIN Indium
4883 SANTANA Roman Angel/World Tour
4719 SEPULTURA Heart Design
3306 SEPULTURA Posse Tour '92
4718 SEPULTURA Territory
4514 SEX PISTOLS 4 Faces
1159 SEX PISTOLS Save The Queen
3289 SID Vicious Memorial
4843 SKATENSACKS Logo/Italians
3302 SKID ROW Blood Sugar Sex
4584 SKIPPY PUPPY Logo/Last Right
2850 SLAYER Crucified Skeleton
3101 SLAYER Hell Awaits
2411 SLAYER Root Of All Evil
3862 SLAYER Slaytanic
3861 SLAYER Spill The Blood
4695 SMASHING PUMPKINS Clown
3062 SMASHING PUMPKINS Devil
4610 SMASHING PUMPKINS Heart
3918 SMASHING PUMPKINS Spaceman
4570 SHOOP DOGGY DOGG G & Juice
3365 SONIC YOUTH Bury My Friends
2946 SONIC YOUTH Bury
4444 SONIC YOUTH Sonic Death
4565 SOUL ASYLUM Asylum De Soul
4567 SOUL ASYLUM Dog
4967 SOUNDGARDEN Black Hole Sun
4926 SOUNDGARDEN Indian Dancer
4509 STEVE VAI Monk
4506 STEVE VAI Sex & Religion
3121 S. RAY VAUGHAN Antirush Photo
2620 STEVE RAY VAUGHAN In Step
2618 STEVE RAY VAUGHAN Logo
2723 STEVE RAY VAUGHAN Memorial
4841 S. TEMPLE PILOTS Distressed Logo
4942 S. T. PILOTS Funny Color/Tour '94
3919 S. TEMPLE PILOTS Wicked Garden
4156 SUFFOCATION Breeding The Spawn
1978 SUICIDAL TENDENCIES Join Army
4221 SUICIDAL TENDENCIES Mona Lisa
3411 TESLA Psychotic Scream
3201 TESTAMENT The Ritual
4919 TOOL Jesus Christ
4000 TOOL Tool Wrench
4903 TRAFFIC Fast From Home Lip Cover
4521 T.C. QUEST The Low End Theory
4681 T.C. QUEST Three Stick Figures
4651 TYPE O NEGATIVE Bloody Kissed
4722 TYPE O NEGATIVE Hammerz
4335 U2 Group Photo/Itinerary
4334 U2 Psychedelic Photo/Itinerary
3451 UGLY KID JOE Censership
3409 UGLY KID JOE Least Wanted
4538 URGE OVERKILL Bordered Logo
2983 VAN HALEN Carnal Knowledge
3236 VAN HALEN Guitar
3200 VAN HALEN Right Now
3211 W.A.S.P. Welcome To The Morgue
4554 WHITE ZOMBIE Devil
4546 WHITE ZOMBIE Super Pig
4558 WOODSTOCK 34 2 More Days
4760 WOODSTOCK Classic Logo
4757 WOODSTOCK Jumbo Logo
4536 YES Squared/Itinerary
4788 Y. MALMSTEEN Green Photo Forever
4831 ZZ TOP Antenna Cd Cover |
|---|---|--|



CONCERT EXPRESS

KEY RINGS

\$7.50 Metal Cast

- 1073 AC/DC Logo
- 1074 AEROSMITH Wings
- 1075 BEASTIE BOYS Logo
- 1080 BLACK SABBATH Cross
- 1081 C.O.C. Logo
- 1082 DEF LEPPARD Logo
- 1089 FAITH NO MORE Angel Dust
- 109 'G' N. ROSES Broken Heart
- 1099 GWAR Skull/Logo
- 1100 IRON MAIDEN Logo
- 1102 JIMI HENDRIX Logo
- 1104 KISS Logo
- 1109 LED ZEPPELIN Lantern
- 1065 MEGADETH Logo
- 1100 METALLICA Gargyle
- 1113 METALLICA Sad But True
- 1114 MORBID ANGEL Logo
- 1110 NINJA Logo
- 1119 OZZY OSBOURNE E Logo
- 1120 PANTERA Logo
- 1121 PRIMUS Logo
- 1122 QUEEN Logo
- 1123 R.H.C. PEPPERS Logo
- 1124 RUSH Man With Star
- 1130 SLAYER Cross Swords
- 1140 SOUNDGARDEN Logo
- 1141 STEVE RAY VAUGHAN Logo
- 1146 VAN HALEN Logo
- 1161 WOODSTOCK '94 Logo

8 X 10 COLOR PHOTOS \$7

- 1125 ALICE IN CHAINS Layne Profile
- 1157 BLACK SABBATH Top W/Guitar
- 1232 D. LEPPARD Elton John/Guitar
- 1315 GNR Air Pointing To Heaven Door
- 1310 GNR Slash Live W/Guitar
- 1364 KISS Paul Gene & Ace Sauting
- 1353 KISS Gene Machine W/Skull Out
- 1387 LED ZEPPELIN Original Zepplin
- 1423 METALLICA Jim & Kirk Live
- 1427 METALLICA Live Logo
- 1422 METALLICA Jim Holding Guitar
- 1426 MINISTRY Jorgensen & Baker
- 1443 MÖTLEY CRÜE Mike & Tommy
- 1452 OZZY OSBOURNE Live Singing
- 1467 PEARL JAM Eddie & Jeff Live
- 1465 P.J. AME Eddie Starling At Crowd
- 1487 PINK FLOYD David Gilmour Singing
- 1479 P. FLOYD David Gilmour Singing
- 1500 PRIMUS Les Clay Singing
- 1519 QUEEN Freddie Mercury Singing
- 1501 R.H.C. PEPPERS Group Live
- 1523 R.A. MACHINE Zack Holding Mic
- 1538 RAMONES Group Live
- 1566 RUSH Alex & Kelly
- 1566 SEX Pistol Mike & Johnny
- 1500 SOUNDGARDEN Chris Singing
- 1082 STEVE RAY VAUGHAN Live
- 1570 S. T. PILOTS Steve Singing
- 1580 S. TENDENCIES Mike Clescup
- 1542 UB40 Sonny Copley Profile
- 1628 VAN HALEN Group Taking Bow

DECAL MAGIC \$3

Static Cling 6" x 6" Window Decal Glowing Colors

- 4079 BLIND MELON Starburst
- 4013 C.O.C. Logo
- 4022 DANZIG Wolf
- 4035 DEF LEPPARD Adrenalize
- 4035 'G' N. ROSES Bloody Logo
- 4035 'G' N. ROSES Four Aces
- 4022 FAITH NO MORE Red Army
- 4035 IRON MAIDEN Vampire
- 4023 MEGADETH Vic To Hell
- 4032 METALLICA Executioner
- 4032 METALLICA Hellfire Decal
- 4064 METALLICA Puppets
- 4015 METALLICA Sad But True
- 4039 MINISTRY Pains
- 4025 NINJA Never Mind
- 4061 PANTERA Purple Photo
- 4095 PINK FLOYD Division Bell
- 4078 PRIMUS Pork Soda
- 4035 R.H.C. PEPPERS Logo
- 4005 RUSH Roll The Bones
- 4001 SLAYER Crucified Skull
- 4044 SOUNDGARDEN Badmotor
- 4088 S. T. PILOTS Logo
- 4008 VAN HALEN Logo

ALL OVER PRINT T-SHIRTS

Specify L,XL - Designs That Cover Front, Back & Sides

- 3979 AC/DC Collage
- 4872 AEROSMITH Face To Face
- 3127 ALICE IN CHAINS Collage
- 4768 DOORS Mandala
- 4601 GUNS 'N ROSES Spaghetti Incident
- 3185 IRON MAIDEN Head
- 4913 JIMI HENDRIX Axis Bold As Love
- 3429 KISS 4 Faces Makeup
- 3219 LED ZEPPELIN Wizard
- 4443 MEGADETH Evolution
- 2309 METALLICA Collage
- 4138 METALLICA Ring Masters
- 3443 METALLICA Snakes
- 4772 MOTLEY CRUE Signatures
- 4916 MINISTRY Heart Shape Box
- 4229 OBITUARY The End Complete
- 4945 OZZY OSBOURNE Photo Montage
- 4597 PANTERA Blue Collage
- 4286 PINK FLOYD Bursting Wall
- 4892 PINK FLOYD Marching Hammers
- 4596 PRIMUS Fish
- 3960 R.H.C. PEPPERS Hunky
- 4458 SEPULTURA Purple Wall Of Fire
- 4576 SLAYER Demons
- 4215 S. RAY VAUGHAN Snap Shots

HOODED STADIUM JACKETS \$55

100% Black Cotton-Flannel Accents-Embroidered Logo

- 1001 AC/DC Logo
- 1002 BON JOVI Logo
- 1003 FISHBONE Logo
- 1004 GUNS 'N ROSES Logo
- 1005 MEGADETH Logo
- 1006 MINISTRY Logo
- 1007 SOUNDGARDEN Logo
- 1008 STEVE RAY VAUGHAN Logo

BACKSTAGE PASSES \$10

Collectors Item - Actual Passes Leftover From Past Concerts

- 1463 AC/DC Fly On The Wall
- 1228 AEROSMITH Lynry Skyrmr
- 1445 BLACK SABBATH With Van Halen
- 1695 DANZIG Don't Like It '89 Guest
- 1716 DEF LEPPARD Adrenalize Sept 4
- 1762 GUNS 'N ROSES Illusions Tour
- 1364 GUNS 'N ROSES Fire & Virgin
- 1695 IRON MAIDEN '82 Of The Dark
- 1673 JIMI HENDRIX Hall Of Fame
- 1390 KISS Creatures Tour
- 1391 KISS Destroyer '79
- 1089 LED ZEPPELIN Knebworth '79
- 1297 MEGADETH Press Pass
- 1639 METALLICA '91-92 After Show
- 1640 METALLICA In Snake Pit
- 1724 METALLICA Stadium Tour '92
- 1445 MISFITS Press Pass
- 1721 MINISTRY Security Pass
- 1101 OZZY OSBOURNE Photo
- 1222 PEARL JAM Working Personnel
- 1181 PINK FLOYD In The Flesh
- 1650 QUEEN Sluff
- 1330 RAMONES Runaways
- 1607 RUSH Presto Guest
- 1304 SLAYER Reign In Blood
- 1146 S. RAY VAUGHAN Live Alive '86
- 1445 VAN HALEN '78 World Tour

LONG SLEEVE T-SHIRTS L, XL \$21

- 1153 AEROSMITH Clara
- 1113 ALICE IN CHAINS Heraldic Symbol
- 1089 ALICE IN CHAINS Snake/Photo
- 1036 BLACK CROWES Target
- 1128 BREEDERS Last Splash
- 1093 BUTTLE SUFFERS Snake/Symbol
- 1112 C. CORPSE Tomb Of The Mutated
- 1080 CANNIBAL CORPSE Butchered
- 1201 DANZIG Cross
- 1252 DEAD KENNEDYS Cambodia
- 1232 DECADE Legion
- 121 'G' N. ROSES Barbed Wire Skull
- 1252 GUNS 'N ROSES Illusion 182
- 1100 IRON MAIDEN Real Live One
- 1281 KISS British Tour
- 1104 LED ZEPPELIN Knebworth
- 1005 MEGADETH Vic
- 1083 RUSH Salica Alconolica
- 1085 METALLICA Lightning
- 1159 METALLICA Puppets
- 1286 METALLICA 4 Faces
- 1008 KISS 4 Photos/Makeup
- 1007 LED ZEPPELIN Knolly/Symbols
- 1125 LEMONHEADS Hate Your Friends
- 1085 MORBID ANGEL Burning Cross
- 1100 NAPALM DEATH Voodoo Doll
- 1091 NINE INCH NAILS Full Logo
- 1022 OBITUARY Pie Of Skulls
- 1005 OZZY OSBOURNE Tattooed
- 1040 PEARL JAM Stick Figure
- 1067 PORNO FOR PYROS Group
- 1241 PRIMUS Clay Machine
- 1008 RAGE AGAINST MACHINE Barrel
- 1059 RAGE AGAINST MACHINE Barrel
- 1154 R.H.C. PEPPERS Clara
- 1085 RAMONES Mondo Bizarro
- 1139 SEPULTURA 1760s A.D.
- 140 SEPULTURA Rocker/Rebelist
- 1153 TYPE O NEGATIVE Hammerleg
- 1151 UGLY Kid Joe Goddamn Devil

WOVEN PATCHES \$3

Imported From U.K.

- 1351 ALICE IN CHAINS Dirt
- 1373 BAD RELIGION Recipe For Hate
- 1373 BIOHAZARD Logo
- 1381 BLACK SABBATH Cross
- 1253 CANNIBAL CORPSE Butchered
- 1201 DANZIG Cross
- 1252 DEAD KENNEDYS Cambodia
- 1232 DECADE Legion
- 121 'G' N. ROSES Barbed Wire Skull
- 1252 GUNS 'N ROSES Illusion 182
- 1100 IRON MAIDEN Real Live One
- 1281 KISS British Tour
- 1104 LED ZEPPELIN Knebworth
- 1005 MEGADETH Vic
- 1083 RUSH Salica Alconolica
- 1085 METALLICA Lightning
- 1159 METALLICA Puppets
- 1286 METALLICA 4 Faces
- 1245 MÖTLEY CRUE Monkey
- 1171 MISFITS Skull
- 1313 NINJA Happy Face
- 1381 NINJA Nevermind
- 1095 OBITUARY The End
- 1095 OZZY OSBOURNE Bark At Moon
- 1310 PANTERA Cowboys From Hell
- 1311 PANTERA Wajon Display
- 1241 PRIMUS Clay Machine
- 1312 QUEEN Show Must Go On
- 1327 RAMONES Logo
- 1384 R.A. MACHINE Circle/Animal
- 1370 R.A. MACHINE Man In Smoke
- 1334 R.H.C. PEPPERS Spem Logo
- 1012 RUSH Star With Man
- 1236 SEPULTURA Chaos A.D.
- 1175 SLAYER Root Of All Evil
- 1317 S. TENDENCIES Mona Lisa

SILK FLAGS \$12

Huge 4' x 4' In Size

- 505 METALLICA 4 Faces
- 505 METALLICA Red The Lightning
- 515 PANTERA Group
- 5026 PINK FLOYD Screaming Face
- 516 PRIMUS Group
- 520 R.H.C. PEPPERS Aztec Face
- 520 RUSH Star With Man
- 5025 S. T. PILOTS Group
- 5053 SUICIDAL TENDENCIES Group
- 5115 TOOL Big Wrench

BASEBALL CAPS \$14

Embroidered Logos & Designs

- 1000 AC/DC Logo
- 1032 AEROSMITH Logo
- 1113 ALICE IN CHAINS Logo
- 1648 BAD RELIGION Logo
- 1138 BLIND MELON Logo
- 1111 C. CORPSE Logo
- 1116 DANZIG Skull Logo
- 1152 DEAD KENNEDYS Logo
- 1017 DEF LEPPARD Logo
- 1006 GUNS 'N ROSES Logo
- 1127 HELMET Logo
- 1066 JIMI HENDRIX Logo
- 1009 KISS Logo
- 1016 MEGADETH Logo
- 1113 METALLICA Snake Logo
- 1125 MINISTRY Logo
- 1091 NINJA Logo
- 1117 NINE INCH NAILS Logo
- 1086 OBITUARY Pie Of Skulls
- 1013 OZZY OSBOURNE Logo
- 1118 PANTERA Logo
- 1090 PEARL JAM Logo
- 1021 PINK FLOYD Logo
- 1077 PRIMUS Logo
- 1121 QUEEN Logo
- 1105 RAMONES Logo
- 1161 R.A. MACHINE Logo
- 1093 R.H.C. PEPPERS Logo
- 1075 RUSH Logo
- 1063 SEPULTURA Logo
- 1117 SLAYER Logo
- 1085 SONIC YOUTH Logo
- 1161 S. T. PILOTS Logo
- 1089 STEVE RAY VAUGHAN Logo
- 1180 TOOL Logo
- 1095 VAN HALEN Logo

FULL COLOR STICKERS \$2

- 1354 ALICE IN CHAINS Logo
- 1388 BIOHAZARD Logo
- 1428 C. CORPSE Skull & Chains
- 1371 DANZIG Goats Head
- 1382 GUNS 'N ROSES 'Fag' Skull
- 1416 MEGADETH Vic Goes To Hell
- 1442 METALLICA Hellfire Design
- 1381 NINE INCH NAILS Logo
- 1466 NINJA In Hell
- 1470 PANTERA Photo
- 1377 PEARL JAM Stick Figure
- 1433 PINK FLOYD Division Bell
- 1437 R. AGAINST MACHINE Logo
- 1138 RAMONES Logo
- 1369 SLAYER Evil Skull
- 1474 SMASHING PUMPKINS Star
- 1327 SUICIDAL TENDENCIES Logo
- 1440 TOOL Logo

8x10 PROMO GLOSSIES \$5

Used to Promote Bands

- 1004 AEROSMITH Group Sitting
- 1780 A. IN CHAINS Grip Against Fence
- 1785 B. SABBATH Group Standing
- 1496 DANZIG Group On Steps
- 1199 DEF LEPPARD Group Outside
- 1712 GUNS 'N ROSES In Field & Duff
- 1665 GUNS 'N ROSES Grip '91
- 1320 JIMI HENDRIX Live With Guitar
- 1165 KISS 4 Pictures 1974
- 1185 LED ZEPPELIN Group By Plane
- 1356 LYNARD SKYNYRD On Stage
- 1656 MADONNA Sketches Topless
- 1116 MEGADETH Group
- 1365 METALLICA 4 Pictures
- 1999 METALLICA James Hellfield
- 1802 MINISTRY By Wall Pose
- 1979 NINJA Group Posed In Alley
- 1805 NINJA Group In Backyard
- 1955 OZZY OSBOURNE Chained Monkeys Body
- 1989 PANTERA Standing In Field
- 1808 PEARL JAM Eddie Veder Live
- 1810 PEARL JAM Group In Field
- 1989 PINK FLOYD Division Tour Group
- 1814 PRIMUS Group Outside
- 1689 QUEEN Group On Steps
- 1400 QUEEN Freddy 2 Pictures
- 1821 RAGE AGAINST MACHINE Group
- 1532 R.H.C. PEPPERS No Shirts
- 1355 RAMONES By Graffiti Wall
- 1208 RANDY RHOADS Live/Guitar
- 1822 RUSH Live On Stage
- 1631 SAM FOX 3 Topless Pics
- 1983 SEPULTURA In Front Of Castle
- 1245 SLAYER Logo
- 1992 S. PUMPKINS Studio Pose
- 1831 SOUNDGARDEN Group Posed
- 1773 STONE TEMPLE PILOTS Group
- 1645 S. RAY VAUGHAN 4 Solo Shots
- 1835 TOOL Group Posed
- 1835 VAN HALEN 4 Pics Live

FULL COLOR POSTERS \$6.50

- 6464 AEROSMITH Group
- 6643 ALICE IN CHAINS Fly
- 6512 ALICE IN CHAINS Long Photo
- 6522 BLIND MELON Group In Car
- 6493 C. CORPSE Tomb Of The Mutated
- 6442 DANZIG How The Gods Kill
- 6484 DEATH Individual Thought Patterns
- 6426 DEF LEPPARD Live
- 6371 FREDDIE MERCURY Live
- 6333 GUNS 'N ROSES All
- 6412 GUNS 'N ROSES Spaghetti Incident
- 6323 GUNS 'N ROSES Slash
- 6519 IRON MAIDEN Eddie As Dj
- 6385 JIMI HENDRIX Burning Guitar
- 6185 KISS Collage
- 6453 LED ZEPPELIN Feather
- 6495 LEMONHEADS Logo
- 6452 MADONNA Nude
- 6392 MEGADETH Countdown Lip
- 6267 MEGADETH Symphony Of Destruction
- 6344 METALLICA 4 Faces
- 6367 METALLICA Against Wall
- 6418 METALLICA Justice For All
- 6401 METALLICA Sad But True
- 6392 METALLICA Stage Collage
- 6443 MINISTRY Group
- 6542 MOTLEY CRUE Scratchy Photo
- 6498 NINJA Group
- 6533 NINJA In Hell
- 6413 OBITUARY The End Complete
- 6370 OZZY OSBOURNE On Toilet
- 6335 PANTERA Unscared Group shot
- 6397 PEARL JAM Live
- 6396 PEARL JAM Live Cover
- 6392 PINK FLOYD Atom Heart
- 6541 PINK FLOYD Division Bell
- 6501 PRIMUS Pork Soda
- 6100 RAGE AGAINST MACHINE Live
- 6488 R.H.C. PEPPERS Never Faces
- 6352 RUSH Collage
- 6351 STEVE RAY VAUGHAN Portrait
- 6492 SEPULTURA 3rd World Rose
- 6472 SEX PISTOLS "F" K Forever
- 6517 SLAYER Nuclear Skull
- 6540 SMASHING PUMPKINS Siamese Cd
- 6444 SOUNDGARDEN Live Collage
- 6515 STEVEN YITTE Naked Pose
- 6351 STEVE RAY VAUGHAN Portrait
- 6499 S. T. PILOTS Puppets On Stick
- 6308 SUICIDAL TENDENCIES Group

NECKLACES \$11

- 1002 BLACK SABBATH Cross
- 1229 BLIND MELON Scungilly Face
- 1198 CANNAL CORPSE Logo
- 1077 DANZIG Skull
- 1146 DEICIDE Demon
- 1031 DEF LEPPARD Logo
- 67 'G' N. ROSES Chalk On Gun
- 1184 'G' N. ROSES Chalk On Gun
- 1171 GUNS 'N ROSES Tophat
- 1125 GWAR Logo
- 1214 IRON MAIDEN Eddie
- 1116 JIMI HENDRIX Logo
- 1005 KISS Logo
- 1018 LED ZEPPELIN Swan Song
- 1092 LED ZEPPELIN Logo
- 1236 MEGADETH Conductor Vic
- 1138 METALLICA Sad But True
- 1168 METALLICA Cobra
- 1224 NINJA Logo
- 1165 OBITUARY The End
- 1240 PANTERA Pot Leaf
- 1237 PINK FLOYD Double Image
- 1238 PRIMUS Pork Soda
- 1180 QUEEN Logo
- 1162 R.H. CHILI PEPPERS Logo
- 1162 RUSH Star With Man
- 1471 SEPULTURA Tribal S
- 1094 SLAYER Crossed Swords
- 1188 STEVE RAY VAUGHAN Logo
- 1115 S. TENDENCIES Logo
- 1028 VAN HALEN Logo
- 1241 WOODSTOCK '94 Logo

EMBROIDERED TEE-SHIRTS

\$20 All Designs Are Embroidered L, L, L

- 1082 AC/DC Devil W/Bin Gun
- 1096 ALICE IN CHAINS Logo
- 1116 ANTHRAX Sound Of White Noise
- 1087 BLACK SABBATH Logo
- 1086 BLIND MELON Logo
- 1095 DUNOSUR JR. Logo
- 1089 FISHBONE Live A Monkey Brain
- 1102 G. N. ROSES Live A Monkey Brain
- 1180 TOOL Logo
- 1095 VAN HALEN Logo
- 1080 MEGADETH Vic
- 1117 MOTLEY CRUE Logo
- 1094 PINK FLOYD Double Image
- 1114 PINK FLOYD Floating Pig
- 1097 ROLLINS BAND Logo
- 1015 SLAYER Logo
- 1092 SOUNDGARDEN Logo
- 1106 S. R. VAUGHAN Red Figure/Logo
- 1103 VAN HALEN Logo

TOUR PHOTO ALBUMS

\$20 With Vinyl Binder & Embossed Logo Contains 16 Full Color Photos Very Rare...

- 1108 A. IN CHAINS
- 1110 NINJA
- 1109 GUNS 'N ROSES
- 1105 KISS Makeup
- 1100 KISS New
- 1108 MADONNA
- 1104 METALLICA
- 1109 PEARL JAM
- 1101 QUEEN
- 1107 RUSH

TOUR BOOKS \$17.50

- 1406 DEF LEPPARD Hysteria
- 1409 GUNS 'N ROSES Illusions Tour '93
- 1497 METALLICA Wherever I May Roam
- 1449 PINK FLOYD World Tour '87
- 1571 AC/DC Devil Logo An Over
- 1580 AC/DC Flames All Over
- 1581 ALLMAN BROTHERS Mushroom
- 1582 BON JOVI Keep The Faith
- 1580 C.O.C. Logo All Over
- 1570 FISHBONE Fish Logo All Over
- 1583 GUNS 'N ROSES Dead Spiral Bears All Over
- 1584 LEMONHEADS Happy Cow
- 1584 MEGADETH Hazard Symbol All Over
- 1572 METALLICA Gargyle All Over
- 1510 MOTLEY CRUE Decade Logo
- 1586 PINK FLOYD Dark Side
- 1586 SOUNDGARDEN Circle Logo
- 1560 TESTAMENT Logo

BOXER SHORTS \$15

Colorful Shorts Specify Size S, M, L

- 1571 AC/DC Devil Logo An Over
- 1580 AC/DC Flames All Over
- 1581 ALLMAN BROTHERS Mushroom
- 1582 BON JOVI Keep The Faith
- 1580 C.O.C. Logo All Over
- 1570 FISHBONE Fish Logo All Over
- 1583 GUNS 'N ROSES Dead Spiral Bears All Over
- 1584 LEMONHEADS Happy Cow
- 1584 MEGADETH Hazard Symbol All Over
- 1572 METALLICA Gargyle All Over
- 1510 MOTLEY CRUE Decade Logo
- 1586 PINK FLOYD Dark Side
- 1586 SOUNDGARDEN Circle Logo
- 1560 TESTAMENT Logo

ROADIE LAMINATED PASSES \$15

Actual Passes Used By The Roadies At Past Concerts

- 1547 ALICE IN CHAINS Jar Of F&H
- 1285 BLACK SABBATH Bloody Sabbath
- 1402 DANZIG Guest Pass
- 1478 DEF LEPPARD Adrenalize Staff
- 1561 G. N. ROSES Red Roses 'B' Live
- 1113 JIMI HENDRIX Hall Of Fame
- 1454 KISS Revenge World Tour '92
- 1066 LED ZEPPELIN U.S. 1977
- 1498 LEMONHEADS '92 Working Personnel
- 1464 LOLLAPALOOZA '92 Steve Jam Crew
- 1409 MEGADETH Countdown Vibe
- 1570 METALLICA Where The Lightning
- 1532 METALLICA Wherever I May Roam
- 1501 MOTHER LOVE BONE Shame Tour
- 1502 MR. BUNGLE All Around
- 1504 NINE INCH NAILS Broken Heart Line
- 1471 NINJA Never Mind Tour
- 1562 NINJA Never Mind Tour
- 1487 NINJA Never Mind Tour
- 1543 PEARL JAM Jamming On The Beach
- 1549 PINK FLOYD Division Bell Tour
- 1507 PRIMUS Skull
- 1517 QUEEN F. Mercury '46-91 Commemorative
- 1465 RED HOT CHILI PEPPERS '91
- 1491 RUSH Archiver
- 1144 SLAYER World Sacrifice
- 1544 SMASHING PUMPKINS '94 Tour
- 1574 STEVE RAY VAUGHAN Live
- 1508 STONE TEMPLE PILOTS '91
- 1538 VAN HALEN Right Here Right Now

'95 CALENDARS \$15

Full Of Color Photos

- 4092 FAITH NO MORE
- 4065 GUNS 'N ROSES
- 4066 JIMI HENDRIX
- 4087 LED ZEPPELIN
- 4088 MADONNA
- 4092 METALLICA
- 4093 NINJA
- 3094 PINK FLOYD
- 3096 QUEEN
- 3098 R.H.C. PEPPERS
- 3097 R.A. MACHINE
- 3101 R. STONES
- 3102 SAMANTHA FOX
- 3104 SEX PISTOLS
- 3106 S. PUMPKINS
- 3107 U2

THERMAL T'S \$30

These Are Long sleeve Specify L, XL

- 2111 ALICE IN CHAINS Logo
- 2102 GUNS 'N ROSES Name Logo In Red
- 2110 PEARL JAM Logo
- 2115 PINK FLOYD Double Image
- 2104 SLAYER Name Logo In Red
- 1066 MEGADETH 25 Styles
- 1092 METALLICA 75 Styles
- 1012 MISFITS 18 Styles
- 1021 MOTLEY CRUE 30 Styles
- 1140 N. INCH NAILS 10 Styles
- 1141 NINJA 15 Styles
- 1106 KISS Makeup 75 Styles
- 1149 PANTERA 5 Styles
- 1155 SOUNDGARDEN 5 Styles
- 1145 PEARL JAM 11 Styles
- 1049 PINK FLOYD 22 Styles
- 1109 SLAYER 15 Styles
- 1138 SEPULTURA 5 Styles
- 1075 SLAYER 22 Styles
- 1161 S. PUMPKINS 5 Styles
- 1155 SOUNDGARDEN 5 Styles

EMBROIDERED PATCHES \$3.50

- 1147 ALICE IN CHAINS 8 Styles
- 1038 BLACK SABBATH 28 Styles
- 1124 DANZIG 12 Styles
- 1010 DEF LEPPARD 25 Styles
- 1076 GUNS 'N ROSES 32 Styles
- 1056 JIMI HENDRIX 32 Styles
- 1066 KISS Makeup 75 Styles
- 1066 MEGADETH 25 Styles
- 1092 METALLICA 75 Styles
- 1012 MISFITS 18 Styles
- 1021 MOTLEY CRUE 30 Styles
- 1140 N. INCH NAILS 10 Styles
- 1141 NINJA 15 Styles
- 1106 KISS Makeup 75 Styles
- 1149 PANTERA 5 Styles
- 1155 SOUNDGARDEN 5 Styles
- 1476 NINJA Happy Face
- 1511 NINJA Cobain '87 - '94
- 1243 NINJA Logo
- 1208 MISFITS Logo
- 1245 OBITUARY Logo
- 1090 OZZY Logo
- 1253 PANTERA Logo
- 1242 PEARL JAM Logo
- 1241 PEARL JAM Logo Figure
- 1175 PINK FLOYD Logo
- 1237 PRIMUS Logo
- 1452 QUEEN Logo
- 1499 R. AGAINST MACHINE Logo
- 1247 R.H. CHILI PEPPERS Poison
- 1252 SEPULTURA Logo
- 1038 SLAYER Logo
- 1497 SMASHING PUMPKINS Logo
- 1491 SONIC YOUTH Logo
- 1231 SOUNDGARDEN Logo
- 1480 STONE TEMPLE PILOTS Logo
- 1057 SUICIDAL TENDENCIES Logo
- 1495 TOOL Logo

AUTHENTIC PRESS KITS \$18

Used To Promote The Bands, Contains Bio, Photo & Backstage Pass

- 1067 AEROSMITH Get A Grip
- 1170 A. IN CHAINS '92 History Photo
- 1172 BLACK SABBATH '92 Dehmanster
- 1115 DANZIG '91 Never Mind
- 1005 DEF LEPPARD Adrenalize '93
- 1137 DOORS Rolling Stone Interview
- 1223 'G. N. ROSES Spaghetti Incident
- 1018 KISS 1974 First Bio
- 1191 LED ZEPPELIN '93 Full Package
- 1028 MEGADETH Bio, Photo
- 1238 METALLICA '93 Live Binge
- 1175 MINISTRY '92 Didn't Show Up
- 1241 NINE INCH NAILS '92 Broken
- 1242 NINJA '91 Never Mind
- 1267 NINJA Historical Bio
- 1089 O. OSBOURNE Bio, Photo Bizzare
- 1195 PANTERA '91 Bio, Photo
- 1246 PEARL JAM '93 Vs. With Itinerary
- 1191 PINK FLOYD '93 Full Package
- 1153 QUEEN '80 The Game Discography
- 1096 R.H.C. PEPPERS Mother's Milk
- 1047 RUSH Hold Your Fire Bio, Photo
- 1102 SLAYER South In Heaven
- 1250 SMASHING PUMPKINS Gish
- 1199 S. YOUTH '92 Dirty Bio
- 1201 SOUNDGARDEN Badmotorizing
- 1077 STEVE RAY VAUGHAN Bio
- 1175 STONE TEMPLE PILOTS '92
- 1161 S. TENDENCIES Lights, Camera
- 1180 VAN HALEN '93 Right Now

WRIST WATCHES \$35

Band Designs - Leather Band & Gold Plated Face

- 1500 ALICE IN CHAINS Logo/Group
- 1547 BLACK SABBATH Logo/Lip Cover
- 1548 BLIND MELON T.L. Live
- 1549 CANNIBAL CORPSE Bloody Logo
- 1550 DANZIG Skull Logo
- 1523 ERIC CLAPTON Logo/Enc W/Guitar
- 1502 GUNS 'N ROSES Sun Logo
- 1518 JIM MORRISON Logo/Portrait
- 1516 JIMI HENDRIX Logo/Hendrix W/Guitar
- 1508 KISS Logo/4 Faces Makeup
- 1506 LED ZEPPELIN Logo/Swan Song
- 1554 LEMONHEADS Logo/Group
- 1555 MADONNA Nude Posed Semi-Nude
- 1511 MEGADETH Logo/Peace Seal
- 1526 METALLICA Logo/Group
- 1501 METALLICA Logo/Sad But True
- 1556 MINISTRY Pyramid
- 1513 MOTHER LOVE BONE Bone Logo
- 1557 MOTLEY CRUE

These are confusing times for Black Sabbath. At a point in their legendary career when they can't even get a major label to release their new albums, no less than two major labels are milking the Sabbath legacy for all it's worth. First, Columbia Records releases **Nativity In Black**, a tribute album featuring the likes of Megadeth, White Zombie and Ugly Kid Joe playing their favorite Sabbath track. Then the band's long-time label, Warner Bros., decides the time is right to finally put out the oft-discussed Sab box set, a massive two CD-plus-sundry-extras package that presents an exciting overview of the most fertile period of the group's 25 year career. For guitarist Tony Iommi, who has remained the heart and soul of Sabbath along with an ever-shifting array of bandmates since the very beginning, all this activity has left a saccharin taste in his mouth. He's very thankful that so many people still look upon Sabbath so fondly, but he can't help shake the suspicion that today's generation of bands and record executives look upon Black Sabbath as little more than yesterday's news.

"I really haven't been that involved in any of those projects," a soft-spoken Iommi related. "One might have imagined that Warner Bros. might have wanted us to get involved in their box set, to perhaps help them find some interesting things that might make for a more interesting presentation. But so far, they haven't even tried to contact me. As far as the 'tribute' album goes, there really wasn't much need for us to get involved. The idea seemed to come alive on its own. I must admit, though, that it's very rewarding to know that so many talented bands continue to look upon us with favor."

It really shouldn't come as a great surprise to Iommi that so many of today's top hard rock performers still view Black Sabbath in the most reverential way. After all, more than any other single band, the original Sabbath—featuring Iommi, vocalist Ozzy Osbourne, bassist Geezer Butler and drummer Bill Ward—helped create the musical style and sound that quickly became known world-wide as heavy metal. Without such pioneering albums as **Paranoid**, **Masters Of Reality** and **Sabbath Bloody Sabbath**, the rock world as we know it today would be a very different place. And when Osbourne—who left the band in 1979 to

pursue a highly successful solo career—announced in early 1993 that he wanted to again record and tour with Sabbath, interest in the band reached a fever pitch.

When that tour fell apart, however, due mostly to Ozzy's personal problems at the time, Sabbath went through a very difficult period. Warner Bros. dropped them (for the second time), and they were relegated to releasing their latest effort, **Cross Purposes**, on a label that couldn't provide the band with the kind of media

involved in the **Nativity In Black** tribute album is none other than Ozzy Osbourne. How ironic is it that the man most responsible for helping launch Sabbath's career 25 years ago—and almost burying them a year ago—was one of the first artists to jump aboard when the tribute project was first proposed. Working with the members of Therapy? Ozzy laid down a blistering version of the Sab classic *Iron Man*, simultaneously staying true to the song's original spirit while substantially altering it. Why would Ozzy agree to take part in such a project? We figured the only way of answering such a question was by asking the man himself.

"I thought it was a great idea," Osbourne said. "I was one of the first people who knew about the tribute to Sabbath album, and I'd like to think that the fact that I was willing to be part of it helped the people putting it together get other bands to participate. It actually was a lot of fun working with Therapy? I've been playing *Iron Man* on stage both with Sabbath and on my own for years. I've probably sung that song a thousand times. But with a different group of musicians behind you, it was a different experience. It was fun."

Evidently "fun" was the primary motivation for Biohazard to record *After Forever*, Sepultura to lay down a blistering *Symptom Of The Universe*, Megadeth to play a lethal version of *Paranoid* and Corrosion Of Conformity to present *Lord Of This World*. Black Sabbath's across-the-board appeal to veteran rockers like Osbourne and former Iron Maiden vocalist Bruce Dickinson (who recorded a

lethal *Sabbath Bloody Sabbath* with the backing of Godspeed) as well as young hard rock pups like Type O

Negative and C.O.C. speaks volumes about the Sab's legacy. No band—not Led Zeppelin, not Deep Purple, not Metallica—has made more of an impact on the hard rock form than Sabbath, a fact loudly and proudly supported by the unforgettable music that fills their box set to the bursting point. And while they've been a favorite media target over the years for their "dark" lyrical perspectives and blatantly powerful sound, millions of fans around the world still respond with fervor to the band's clarion call. Let's all hope though that today's Sabbath still has the drive, determination and talent to add some new and exciting chapters to one of the most hallowed stories in rock and roll history.

BLACK SABBATH A FITTING TRIBUTE

BY WINSTON CUMMINGS

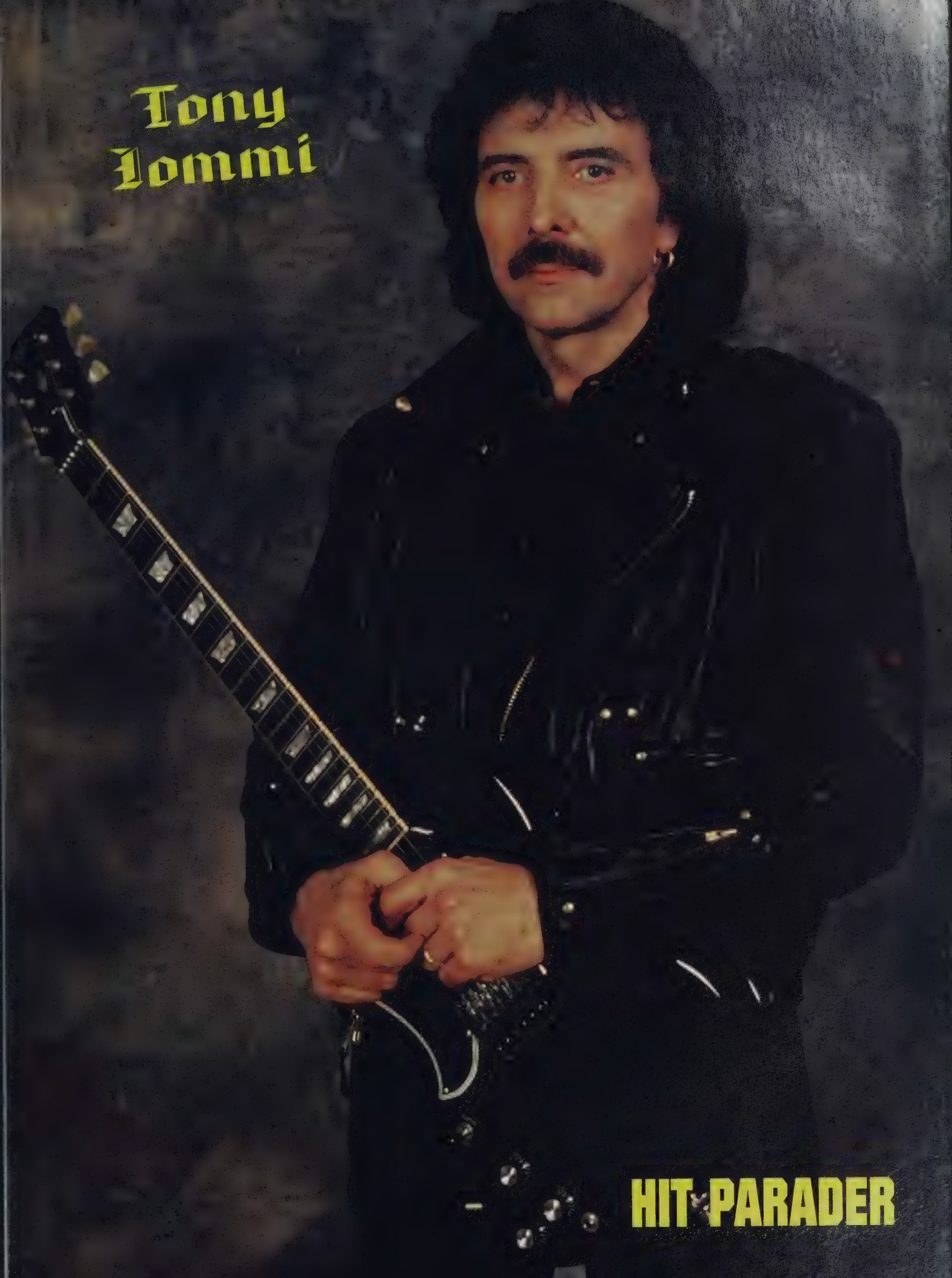
support and financial backing they needed. In Iommi's eyes, Sabbath remains very much a band of the '90s, a group that still has much to contribute to the music world. His fear is that all these tributes and box sets will take away from the fact that Black Sabbath is still alive and well.

"It's rewarding to know that so many talented bands look upon us so favorably."

"In a way it's like being alive to read your own obituary," Iommi said with a slight smile. "You hear all the nice things people have to say about you, hear them say how much of an impact you've had on them; it's all quite nice. But the fact is that Black Sabbath is very much alive and well. I believe that on **Cross Purposes** we proved that we're very much a band of the '90s. It's just a shame more people didn't have the chance to hear it. But please, don't view what I'm saying as being bitter in any sense. I'm very thankful the people still think enough of Sabbath to make tribute albums and box sets. And I want to take this opportunity to thank everyone involved."

Perhaps the most intriguing individual

**Tony
Dommi**



HIT PARADER

The members of Metallica were just beginning their "Sh*t In The Sheds" tour last April when the call came. "Hey, how do you guys feel about playing the Woodstock Festival in August?" inquired a member of their management staff. It didn't take guitarist/vocalist James Hetfield, drummer Lars Ulrich, guitarist Kirk Hammett and bassist Jason Newsted long to answer. After all, what was there to consider? Did this ultimate metal machine want to miss out on the greatest rock party of the year? Did this volatile emblem of '90s rock want to risk missing the chance to become a part of history? Did

METAL

yeah!," came the cumulative reply. "Let's do it!"

It's been rumored that Metallica would play at supermarket openings (even *letter* openings) if it gave them a chance to plug in their amps and enter-

when he can't wrap himself totally in the cloak of musical mayhem that is Metallica's stock in trade. In fact, it has been reported that while Ulrich and Hetfield feverishly worked to complete the band's huge **Binge & Purge** live set late last year (a package that included three CDs and two concert videos), Ulrich would often spend up to 36 hours straight in the studio listening, planning and plotting the band's next move. If he hadn't been forcibly pulled out of there by friends, Lars might have gone without sleep for a week! That's what the power of Metallica's music can do for ya!

"Lars is amazing," Hammett said. "There are times when he almost scares me with his dedication to this band. I've never seen anyone so totally wrapped up in anything. At times the band takes

James Hetfield:
The man in charge on stage.

on almost a life of its own to him. We all love the band, but it's Lars' baby—nothing else even comes close. I think even his wife admits that."

So when the call went out summoning the band together to prepare for their summer tour and their Woodstock appearance, it was embraced with open arms by the band. While they had begun to enjoy the thought of a little time off, getting refamiliarized with their homes, their families and their friends, there was no question that they wanted to play the historic event. Hell, the rumored \$200,000 pay-day that would come their way for the single 90 minute performance was almost irrelevant—Metallica might have *paid* that amount just for the chance to get on stage. For Ulrich, in particular, a guy intimately aware of rock history, the chance to participate in such a potentially historic event as Woodstock was practically a godsend.

"I've always had an incredible amount of respect for the bands that came before us," Ulrich said. "Those were great groups who helped open the doors for everyone else. And the chance to play in front of a lot of people is always exciting. We've done that as part



PHOTO: LIZA LEEDS

they want to go home at tour's end and sit around until they begin recording a new album sometime in the late fall, or did they want the chance to get on stage in front of 350,000 fans and do their thing as only they can? "Hell,

tain their fans. Unlike so many of their rock and roll brethren, the Metallimen don't play music for the fame, for the fortune or for the glory; they play because it's their life's blood. Apparently there's a void in Ulrich's life

THE LINE

METALLICA

of the Monsters Of Rock tour a few years ago, and then we did that stadium thing with Guns N' Roses. But playing in front of 200,000 people was very special."

Needless to say, for the millions of fans who practically live and breath Metallica, one more historic concert tour will not be enough to satisfy their Metallineeds. It's now been three years since the band's incredible "black" album was released, and knowing the speed—or more appropriately, the lack thereof—at which the band works in the studio, fans fear that it may well be another two years before some new Metallitunes will be heading our way. While the band members were still a little reticent to discuss their upcoming recording plans, Hammett at least provided a little insight into what musical direction the band might take in the future.

Kirk Hammett: Showing of his new locks.

"We certainly learned a lot in the studio making the last album," he said. "A lot of our fans at first felt that we may have gone in too commercial a direction, but I think that after a while they realized that the music just sounded better. It was still as heavy as it ever was, but the recording techniques we used made everything cleaner. And, in addition, we did cut down the length of the songs quite a bit. It was getting to the point where we were playing only ten songs in a two hour concert. We knew we needed to have some shorter things to balance those longer songs out. I think you'll see us continue what we started on the last album, but don't be surprised if we bring back a long song or two on the next album."

There's no question that the more accessible format utilized by the band on the **Metallica** album was one of the key ingredients leading to the disc's breakthrough success. At a time when other bands were struggling to regain their commercial base, Metallica simply blew away the competition, selling over ten million copies of the "black" album world wide. Even the group members themselves were a little surprised by the

BY P.J. MERKLE

success the album enjoyed. Ulrich, for example, still insists that in his mind Metallica is still something of a "cult" band, fighting for recognition. Well, all we know is that if his thoughts are cor-

and I still can't believe it. Metallica was just *never* supposed to be this big, but you won't hear us complaining about it."

So when Metallica stood on stage last August at Woodstock, letting the cheers of 350,000 frenzied fans waft over them, they cherished the moment, enjoying their unquestioned position as America's hard rock superheroes. No

"Lars almost scares me with his dedication to this band."



PHOTO: NEIL ZLOZOWER

rect, Metallica may well be the biggest cult band in history!

"I do feel that way," the drummer stated. "It's hard for me to think about us in the same way as some of the great bands of the past. I hear the sales figures, see all the people at the shows,

band better represents the pure, uninhibited power of rock and roll—nor the unbridled love of the medium itself—than Lars, James, Kirk and Jason. They are rock and roll, they are the metal beast, they are the baddest band in the land... They are Metallica.

OF FIRE



**LAYNE
STALEY**

HIT PARADER

They will never say it— especially to the press— but Jerry Cantrell, Mike Inez and Sean Kinney must be ready to just about kill Layne Staley. Sure, the members of Alice In Chains are all sympathetic to Staley's recurring drug problems, and they wish their vocalist all their heart-felt best. But, on the other hand, they've got to be livid over the fact that Staley's nasty habits have now forced the band to cancel one headlining tour, a prime "special guest" slot on Metallica's recent summer outing, and a great opportunity to perform in front of 350,000 fans at Woodstock. That's one hell of a price to pay for sticking by a guy who admittedly has some personal weaknesses— paramount of which includes a fondness for sticking a variety of mind-altering chemicals into his system. Even in these politically correct times, there's no way of soft-selling the fact that Staley's drug addiction is both a personal tragedy and a business fiasco for Alice In Chains. Cantrell, Inez and Kinney may choose to say that the only thing that matters to them is their friend's well being; we find that a little hard to swallow.

"I've had problems in the past, but I really don't have 'em anymore," the monosyllabic Staley had said following his initial recovery. "It's not anything new. It's something I've had before. I don't want to have it again."

"We're all behind Layne," Cantrell had stated after the singer's initial drug abuses caused the band to cancel the final leg of their 1993 tour. "We know he has a problem, and he's doing his best to get his life together. We're all hoping he can do it, and we know the fans are hoping for that too."

Well, it's our guess that many of those same fans are more than a little ticked that Staley's actions caused them to miss seeing their favorite band on the road for the latter half of 1994. Their tour with Metallica, during which Alice In Chains was scheduled to play 20 shows in front of more than 500,000 people, was one of the most eagerly anticipated tour packages of last summer's concert season. And while Metallica fans weren't overly disappointed about having Danzig fill in for AIC, it was the fans of Staley's crew who suffered the most ignominious fate. They had the chance to see two of hard rock's greatest attractions yanked right from under their nose only days before it was to commence.

"The news that Layne wasn't healthy didn't come down to us until mid-July," a spokesperson for AIC's record label stated. "Their tour was gonna start in a few days. The feeling we have here is that the problem had been there for a while and there was some hope that Layne would clean himself up before the tour began. When they found out that he couldn't, the announcement that they'd have to cancel was made. I know the fans are disappointed— but so are the people at the label, and I assume the other guys in the band are as well. It's not a good situation."

Enough for the bad news...here's some good news from the AIC camp. Rather than sitting around pulling out their hair over Staley's problems, all the band members have set out to write

ALICE IN CHAINS

BY KEN DENNISON

"We know Layne has a problem, and he's doing his best to get his life together."

what they promise will be the "best songs of our lives." With any luck (and if some rumors concerning the band's imminent demise prove to be false), those tunes will be recorded late in the fall with a new album out early in 1995. So perhaps out of all the hardships the band suffered through recently an exciting new batch of tunes will be born. Certainly, few bands in the rock world have displayed a finer honed craftsmanship for great songwriting than Alice In Chains— a talent they've showcased on such platinum selling discs as **Dirt** and **Jar Of Flies**. Maybe Staley's difficulties will add even more pathos and depth to the band's rockin' tales of anger, beauty and passion.

"We always feed off of whatever is around us," Cantrell said. "That's the way our songs have always come together. There's a small element of fantasy in there, but most of our material stems from experiences we've had or shared. That's one of the reasons our music has seemed to touch something within a lot of people. A lot of what we've experienced over the years are things our fans have experienced as well."

Despite all of these "shared experiences" it seems that with all of their recent album successes (at last count their three releases have sold in excess of 7 million copies), Alice In Chains is on the verge of going where none of their fans can follow— to the very apex of the rock world. If Staley can get his life in order, and if the band can maintain their single-minded rock focus, and if the ever-fickle taste of the rock and roll public maintains its fascination with the so-called "Seattle Sound" there's no doubt that the sky's the limit for these talented

Northwestern rockers. Those are big "ifs", no question about it, but it's the hope of many that Staley's latest brush with mortality will have the beneficial side-effect of serving as a springboard to escalate AIC's recommitment to their musical career. If they don't, their high-flying success story runs the risk of evolving into one of the saddest tales in rock's long history.

"Just watch what we do," bassist Inez said. "I don't think there's anything this band can't do. I hear people expressing concern, but I don't think that's necessary. Everything is going to work out just fine. We've got so many great ideas running through our heads at the moment that we just can't wait to get back in the studio, and after that, we'll be ready to take on the world. But

all I can say to anyone who doubts what I say is that they should just hang around and see what happens."

"It would be such a shame if this band doesn't get the chance to really go the limit," their label spokesperson said. "There's so much talent in Alice In Chains— it's almost scary. Cantrell is just an unbelievable musician, and when Staley is right, he's got one of the most expressive voices around. I don't think you'll find anyone anywhere who doesn't hope for the best when these people are concerned. Either they'll end up as one of the best bands that ever existed, or one of the saddest."

Helmet's Page Hamilton likes sports— New York sports to be exact. He's equally adept at discussing why New York Knicks basketball player John Starks choked in the seventh game of the NBA finals or baseball stats or the highlights of the NHL All-Star game. When it comes to hardball— he's partial to the Bronx Bombers, the New York Yankees.

"The Yankees are universal, I was aware of them as a kid, and I was probably as excited as anyone to see Reggie Jackson hit three home runs. But since I've lived in New York I've been pretty dedicated," observes Page, revealing one of the passions and complexities that make up the Helmet persona.

There's a lot of depth in Helmet— it makes them go above and beyond being your average collection mosh maven. Blend Page's creative, impassioned idiosyncrasies with the sonic thrusts of drummer John Stanier, the thudding thunder of bassist Henry Bogdan and the intricacies of guitarist Rob Echeverria and you've got the most significant collection of noise hounds to bark through the canyons of Manhattan since the Ramones.

Place Helmet's latest, **Betty**, on your disc player and catch the drift. Page's artistic vision embodies the New York attitude in a big way. Tunes like *Rollo* are musical pictures of rumbling down the streets of "Alphabet City" at 4 a.m. The air raid siren intro of *Wilma's Rainbow* cuts the smog like the assault of a subway speaker system. Page, a native of Medford, Oregon, has captured the lust and depravity of the Big Apple in a big way.

"I moved from Medford to Eugene, lived in the Bay area, lived in Germany and then eventually went to New York," he informs. "There's no other place with the cultural advantages New York has. Obviously, anybody from New York is going to be a proud New Yorker, but I come from Oregon. I can call Oregon God's country and everyone goes 'Yeah, yeah, yeah, shut up.' I can live anywhere I want in the world, but I made my choice to move to New York. No place comes close to New York City. It's a really hard place to live, it's stressful, but there are so many great things about it. We tour a lot and New York is the best place I can think of to come back to."

For anyone in need of constant stimulus, New York is cool. The members of Helmet groove on the music scene— and between the Soho jazz sessions, the Greenwich Village club scene and upper west side jam centers, New York has a pretty awesome music community. "Learning that there are all these other possibilities in music is the greatest part about that New Yorker thing," admits Page.

The guitar came into Page's life when he was at the not-so-tender age of 17, but he didn't bother to take his six string to college because "I couldn't play hardly at all," he recalls. "I knew a couple of chords." He started as pre-med, and by spring term had decided that it was a soulless profession and that he wanted to be a musician. He spent 12 hours a day practicing classical guitar and jazz and studying music theory at Lane Community College, eventually getting his bachelors in music from the University of Oregon.

He was naive, idealistic and innocent, a boy from the country. But that was before he settled in New York nine years ago. Today, Page has the savvy of someone who's accustomed to walking out of his front door and seeing 10,000 strangers staring at them. After all, New York is the center of the universe. Having all of these alien eyes upon

you, passing harsh judgments on first impressions, you learn stuff. Being exposed to prying eyes leads to character development.

"I supposed you become a little bit more guarded," he admits. "I think I've been able to cut out a lot more crap because the day is not as long in New York as it is anywhere else in the world. I don't know how that happens or why, but it's the absolute truth. The days are a couple hours longer in L.A. and they're twice as long in Medford, Oregon."

Then there's the musical transition. When Page first came to town, he was a beatnik playing classical and jazz guitar. Now Helmet's making music like *Overrated* and *Milquetoast* that mixes Black Sabbath and Green Day.

"New York has allowed me to mature as a musician," Page confesses. "When I was studying, I felt like I was focusing more on technical things. I was always writing, but I was practicing a lot, scales and arpeggio, chord substitution and different things that don't much matter now."

In the Big Apple, Page hooked into new sounds— feedback— fuzz tones, stuff that went far beyond classroom learning. He hooked into the music of Band of Susans, Sonic Youth and Glen Branca. His mind had expanded, his life had changed. "This music opened me up to a whole other world, distorted guitar music," admits Page. "Suddenly I was back into rock after just listening to jazz, and studying jazz and classical guitar. It seemed like a long way from the Band of Susans to Beethoven. I was interested in all this different stuff, so I was pretty excited to have this whole new hatch door opened and to fall into it."

Betty still sounds like Helmet— there is the signature bombast— but there's a melody and arrangement that wasn't explored on Helmet's other two albums, **Meantime** and **Strap It On**. It's more fluid. The music is layered. It's deeper. Texture-wise, there's a lot more to listen to.

Point is, with **Betty**, Helmet has finally found their purpose in life, their direction. That's a tough thing to do when you're standing on a street corner in Union Square trying to figure out which way is north. But Helmet's direction isn't the

effort of Page alone, defining Helmet has been a group project.

A big thrust came from Helmet's new guitarist Rob Echeverria, an ensemble player, "He gets the parts, he plays them more accurately, and his sound is fatter, more bottomy," notes Page. "He understands the music a little better than (former guitarist) Peter (Mengede) did."

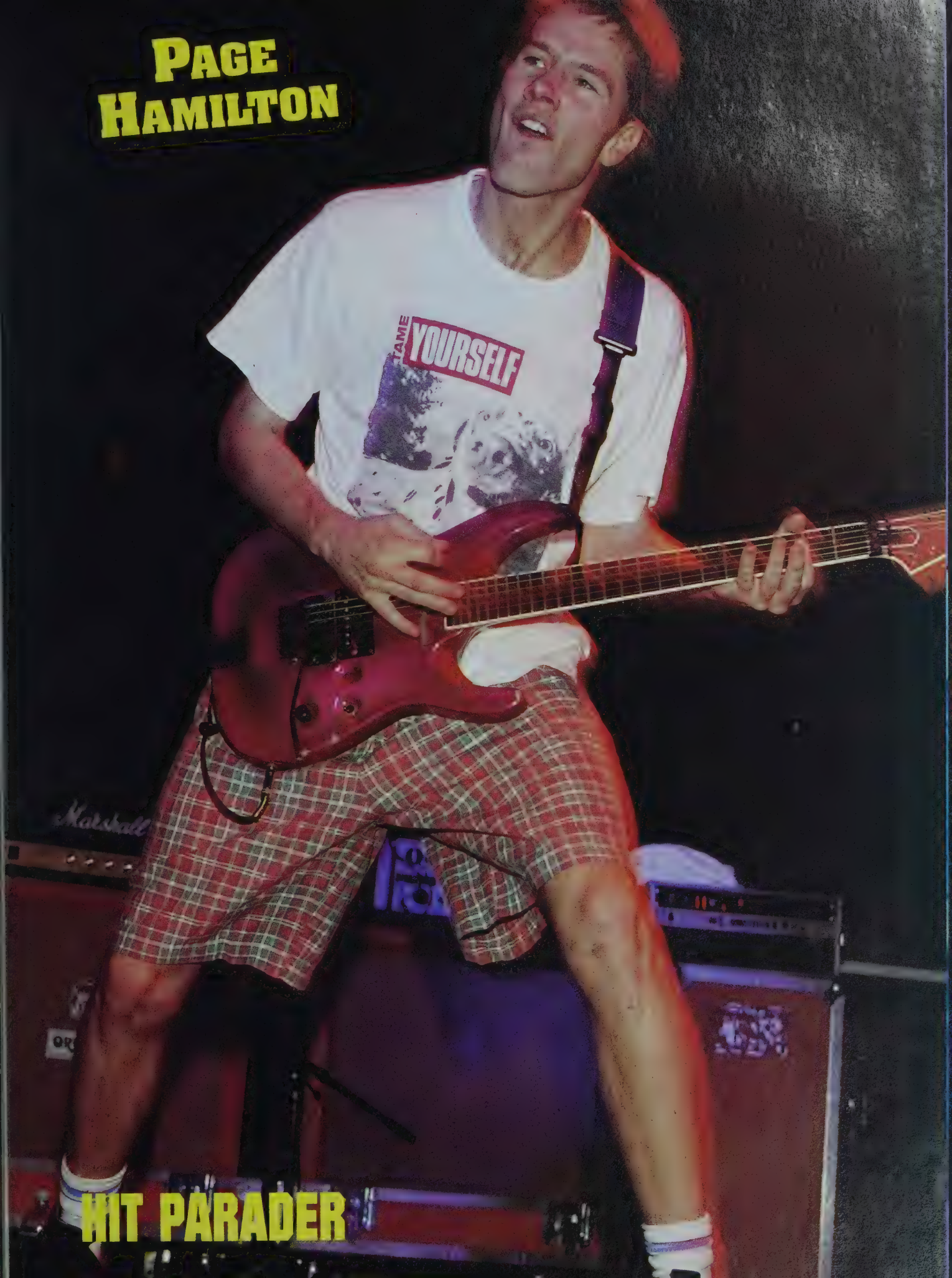
Although Page writes all the songs, with **Betty** Helmet have found a comfortable group creative process. John and Henry have become an integral part of the Helmet sound.

"It's a band. This album is more of a band," Page confirms. "Henry contributed arrangements for this album. John takes incredible care in his drum arrangements and in the arrangements of the songs, he's completely emotionally invested in every song, not to mention that he's the greatest rock drummer on the planet. His sound is completely part of the Helmet sound. You need band members that have their own sound on their instrument. I've never heard anybody play bass like Henry, ever. He's got a weird swing; a fat, full feel. The same with John. He's got this high-tuned snare drums and he smacks the crap out of the drums every time his stick comes down, which I totally love, it drives the band. His timing is great, his fills are great. All these things make up the sound of the band. Helmet sounds like it does because of the members of the band, and because we live in New York."

HELMET ON THE CUTTING EDGE

BY JODI SUMMERS

**PAGE
HAMILTON**



HIT PARADER

THE YEAR IN HARD ROCK

A SPECIAL REPORT

There was a time in rock and roll, only a decade ago, when things seemed to move at a slower, steadier pace.

That was a period when MTV was still in its infancy, radio still played mostly "hits" and magazines had the power to "make or break" bands. Today, things are decidedly different. Now-days, the rock world moves at a

BY ROB ANDREWS

some, those bands were just "too extreme" to ever make it to the top—but those naysayers just forget to tell that to the millions of

fans who championed the musical styles those bands put forth. As always, despite whatever twists and turns the media may try to

place upon the music scene, it was the fans who once again provided 1994 its true shape and form—as well as serving as those who annointed its new stars.

"The fans are the ones that really make things happen," Soundgarden's Kim Thayil stated. "Some bands get so caught up in their videos, their albums and their singles, they forget that. When we went on the road this time, we were amazed by the response the fans gave us. We'd play some hot, steaming places in the middle of summer, and they'd be out there by the thousands going crazy. That's still what it's all about—in 1994 or any other time."

For any fan of the hard rock form, 1994 has been nothing short of a musical feast. From the early-year success of Pearl Jam, White Zombie and Soundgarden to the mid-summer flowering of Stone Temple Pilots, Candlebox and Pantera, to the year-ending heights hit by Queensryche and Megadeth, rarely has the hard rock form

Danzig: Scored a double-hit in '94.

enjoyed a more eccentric, eclectic and exciting ride to the top of the charts. Unquestionably, the rock form has been going through a period of transition, a time when no particular band or style controls the airwaves. But never before in

dizzying speed with groups, trends and power brokers changing faces and places with lightning-like strikes. That's why 1994 has proven to be one of the most confusing, confounding, mystifying, yet successful and satisfying years in the history of contemporary music.

The last year has been marked by the emergence of exciting new bands like Tool, Green Day, Collective Soul and Candlebox, as well as by the cementing of the stellar reputations of this decade's biggest bands, Soundgarden, Pearl Jam, Stone Temple Pilots and Alice in Chains. In addition, the near-constant talk of the return of legendary "dinosaurs" like Led Zeppelin, Pink Floyd, Whitesnake and the Rolling Stones have punctuated the last 12 month period with a mixed blend of excitement and exasperation.

1994 has been a year without particular form or structure in its musical success stories.

Tool: Their haunting videos made them stars.

Sometimes it even seems that the more unpredictable and unlikely a band's eventual success might be, the more likely it is to occur. After all, who would have predicted the platinum achievements of bands such as White Zombie, Rollins Band or Pantera only a short time ago? To





Malmsteen, Alice Cooper and even—on a lesser extent—Guns N' Roses (whose **Spaghetti Incident?** barely hit platinum, let alone dirt) also failed to light the commercial fires that had long been their trademark. There's no doubt that to many fans, the '80s—now recently considered hard rock's Golden Age—were deadlier than the proverbial doo-wop, with a new generation of fans wanting to rally behind a new generation of "punk" groups that espoused lyrical philosophies new and dear to their fan's collective heart.

"The bands of the '80s did their thing, but it's gone," Stone Temple Pilots' Dean DeLeo said. "I have nothing against them," but too many of those groups were dependent on the way they looked rather than the way they played. That had to come to an end."

Green Day: Snot-nosed "punks" headed for the big time.

On the other hand, however, while some stars of the recent past were suffering various nasty fates in 1994, other legendary bands were more than holding their own. Aerosmith, whose most recent album, **Get A Grip**, passed the quadruple platinum plateau, remained on tour throughout the year, reaching an estimated two million fans (and grossing \$50 million) in the process. Another legendary band enjoying a healthy year on the

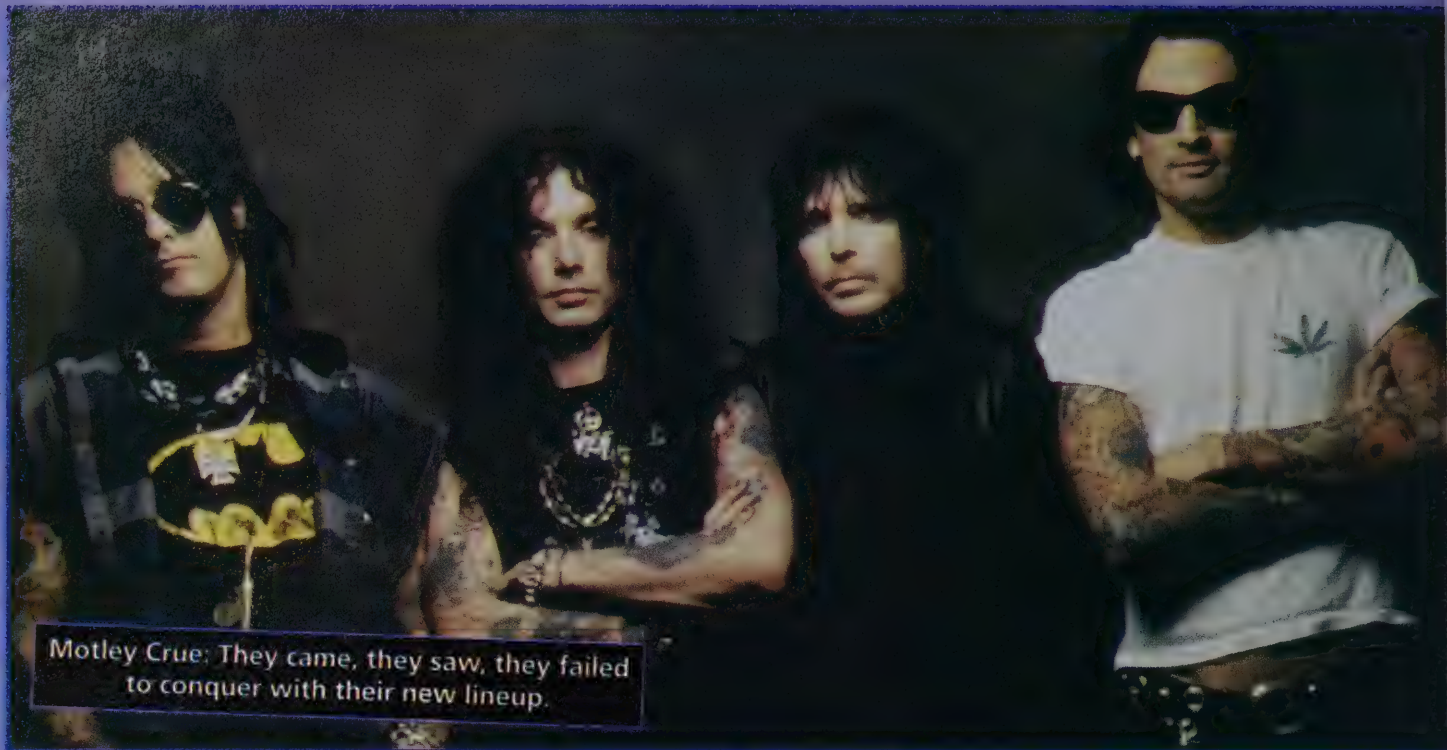
history has hard rock played a more vital role in shaping the attitudes of a generation. Whether it was the tragic words of the late, lamented Kurt Cobain, whose death in April stands as the year's most tragic event, or the angst-driven lyrics of Eddie Vedder, today's music has served as the voice of a generation more than at any time since the '60s.

"People sometimes read too much into our lyrics," Pearl Jam's Stone Gossard said. "That's okay, but it can make you a little uncomfortable. Sometimes they're reading things into those lyrics that just aren't there. I know it really gets to Eddie at times."

The death of Nirvana's Kurt Cobain (center) marked 1994's darkest hour.

While hard rock has dominated the top of the charts in 1994, there have been a number of previously platinum-coated superstars who, for whatever reason, have been unable to keep up with the times. Perhaps the most notable of these groups is Motley Crue, the ultimate rock band of the '80s, whose self-titled 1994 disc met with shocking apathy from fans. While previous Motley discs sold millions of copies, their latest effort barely sold 300,000! But the Crue were far from alone in suffering such an ignominious fate. Such former chart-toppers as Great White, Yngwie





Motley Crue: They came, they saw, they failed to conquer with their new lineup.



White Zombie: One of the year's most surprising success stories.

road was Metallica, who took to the highway again last summer (with no less than *three* support acts per concert) to put on one of the year's ultimate shows. Ironically, both bands headlined the poorly received Woodstock Festival last August—though both groups gave their all in an attempt to rescue the misguided event. In addition, as the year drew to a close, there was a flurry of activity from Jimmy Page and Robert Plant, the foundation of Led Zeppelin, who performed an *Unplugged* show on MTV and released their first album together in nearly 15 years.

“It was just the right time for Jimmy and I to work together again,” Plant said. “No other guitarist has ever inspired me more, and I believe that I bring the best out of him. For a long time we shied away from dealing with the legacy of Led Zeppelin, but we figured that perhaps the best way to deal with it was to attack it more or less head-on.”

While Page and Plant were joining forces after their lengthy hiatus in an attempt to rekindle the spirits of rock's halcyon days, other bands were fight-

ing their own internal battles merely to stay together. One of the year's most honored bands, Alice In Chains, went through a very difficult time in late summer when they were forced to pull off the road when vocalist Layne Staley once again fell victim to drug abuse. Rumors immediately sprouted that the band was breaking up,

Soundgarden: These Seattle rockers solidified their stellar reputation in '94.



though their management firm insisted they'd be back in the recording studio by year's end. Another group in the media spotlight (surprise, surprise) was Guns N' Roses. Stories continually indicated that Slash had grown tired of waiting for Axl Rose to get back to work, and that he was thinking of leaving the band, effectively breaking G N' R apart. Undeniably, Slash was hard at work on a solo disc (ironically with Alice In Chains bassist Mike Inez) but it appeared that he still had the desire to work with Axl, when and if the mercurial singer ever got his butt out of court and back in the recording studio. (Axl, by

"The fans are still what it's really about—whether it's 1994 or any other time."

Axl," Slash stated. "But I also want to play music. Waiting around isn't healthy for me. That's when I can get into trouble. I like to stay busy. I need to stay busy. He has other things on his agenda, and that's fine. But all I want to do is play guitar."

Maybe just getting on stage and playing guitar without undue hassles was the dream of many musicians in 1994. The fact, however, was that it was getting more and more complicated to make and promote new music. Radio, **Hit Parader** and MTV were still there to let fans know what was goin' on, but so were on-line computer services and interactive television hook-ups; a new day in communications had dawned. Aerosmith took advantage of the on-line services to provide their hard core fans with a previously unreleased song. Steven Tyler stated "If our fans are taking to the information super highway, we want to be playing the rest stop." Obviously, the music industry—and the world—

Nine Inch Nails: They broke new ground in '94.

the way, "enjoyed" some unwanted media attention when he graced a mid-summer cover of **People** magazine devoted to "battered women".)

"I want to work with



found itself on the cusp of a marketing revolution in 1994 that will eventually provide more fans with more choices than ever before when it comes to deciding what music to buy, which concerts to attend and whose videos to program.

"We're livin' on the edge," Tyler added. "We're just tryin' to stay as up-to-date as possible with everything that's goin' on. It's not easy. But the world's changing, and a band's gotta do all they can to stay in touch. Otherwise you run the risk of gettin' left in the dust."

L7: Female bands began to make more of an impact on the hard rock world in 1994.

1994 will long be remembered as a year of transition and change. From the success stories of STP and Soundgarden, to the tragedy of Kurt Cobain,

the year was filled with enough drama, excitement and surprises to fill any soap-opera script for a decade! The patterns for the

future were being set, however. The page in the rock history books dedicated to the pretty-boy metal that characterized the '80s was forever turned, and a new page, featuring a

variety of angst-driven, politically correct hard rock bands was being presented for public consumption. Indeed, the classic "cars and girls" lyrical credos of the recent past have



The re-teaming of Jimmy Page and Robert Plant was one of the year's hot stories.



Biohazard—State Of The World Address (Warner Bros.) **484•725**

Bad Company—Straight Shooter (Atlantic) **488•882**

Bruce Dickinson—Balls To Picasso (Mercury) **488•825**

Wartime Featuring Henry Rollins—Fast Food For Thought (Chrysalis) **488•627**

Helmet—Meantime (Interscope) **449•686**

Live—Throwing Copper (Radioactive) **478•362**



"The Crow"—Orig Sndtrk. Featuring Pantera, Stone Temple Pilots, etc. (Atlantic/Interscope) **478•230**

DGC Rarities Vol. 1—Various Artists (DGC) **487•835**

AC/DC—High Voltage (Atlantic) **487•520**

Pride & Glory—Pride & Glory (Geffen) **486•928**

Kyuss—Sky Valley (Elektra) **484•659**

Napalm Death—Fear, Emptiness, Despair (Earache/Columbia) **482•240**

Fight—Mutations (Epic) **482•059**

Anthrax—Live—The Island Years (Island/Megaforce) **479•337**

Hole—Live Through This (GDC) **479•329**

Sausage—Riddles Are Abound Tonight (Prawn Song/Interscope) **478•388**

Sammy Hagar—Unboxed (Geffen) **478•107**

The Mighty Mighty Bosstones—Ska-Core, The Devil And More (Mercury) **477•869**

Dio—Strange Highways (Reprise) **474•106**

Ramones—Acid Eaters (Radioactive) **473•165**

The Beavis & Butt-head Experience—Featuring Nirvana, Aerosmith, etc. (Geffen) **472•852**

Guns N' Roses—The Spaghetti Incident? (Geffen) **472•837**

Stone Free: A Tribute To Jimi Hendrix—Various Artists (Reprise) **471•581**

No Alternative—Featuring Soul Asylum, Nirvana, The Breeders, more. (Arista) **470•468**

Bad Religion—Recipe For Hate (Atlantic) **469•684**

Type O Negative—Bloody Kisses (Roadrunner) **469•023**

The Black Crowes—Shake Your Money-maker (American) **462•184**

Rush—Counterparts (Atlantic) **468•082**

Scorpions—Face The Heat (Mercury) **466•938**

Slayer—Season In The Abyss (American) **462•234**

Gwar—This Toilet Earth (Metal Blade) **486•027**

Sonic Youth—Experimental Jet Set, Trash And No Star (DGC) **483•719**

The Breeders—Last Splash (Elektra) **465•351**

"Dazed And Confused"—Orig. Sndtrk. Featuring ZZ Top, Kiss, etc. (Giant) **468•546**

Urge Overkill—Saturation (Geffen) **461•756**

Slayer—South Of Heaven (American) **462•242**

Collective Soul—Hints, Allegations & Things Left Unsaid (Atlantic) **481•614**

Alice Cooper—The Last Temptation (Epic) **477•356**

The Mighty Mighty Bosstones—Don't Know How To Party (Mercury) **459•677**

Anthrax—Sound Of White Noise (Elektra) **458•489**

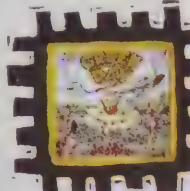
Mother Love Bone (Mercury) **447•755**

Slayer—Reign In Blood (American) **462•226**

Jimi Hendrix—The Ultimate Experience (MCA) **458•034**

Meat Puppets—Too High To Die (London) **474•221**

Carcass—Heartwork (Earache/Columbia) **472•951**



Green Day—Dookie (Reprise) **476•549**

AC/DC—The Razors' Edge (ATCO) **410•662**

Alice In Chains—Jar Of Flies (Columbia) **471•979**

Nirvana—In Utero (DGC) **467•159**

Suicidal Tendencies—Still Cyco After All These Years (Epic) **458•083**

Porno For Pyros (Warner Bros.) **456•970**

Biohazard—Urban Discipline (Roadrunner) **454•256**

Nirvana—Incesticide (DGC) **453•340**

Primus—Sailing The Seas Of Cheese (Interscope) **449•694**

AC/DC—Dirty Deeds Done Dirt Cheap (Atlantic) **488•866**

Sepultura—Chaos A.D. (Roadrunner/Epic) **467•654**

Nine Inch Nails—Broken (TVT/Interscope) **448•548**

Temple Of The Dog (A&M) **442•780**

Alice In Chains—Dirt (Columbia) **445•833**

Soul Asylum—Grave Dancers Union (Columbia) **445•510**

George Thorogood And The Destroyers—The Baddest Of The Bad (Hits) (EMI) **444•505**

Prong—Clensing (Epic) **473•017**

Pearl Jam—Vs (Epic) **465•427**

Red Hot Chili Peppers—What Hits? (EMI) **448•209**

Ugly Kid Joe—America's Least Wanted (Mercury) **445•379**

Screaming Trees—Sweet Oblivion (Epic) **445•312**

Testa—Psychotic Supper (Geffen) **442•178**

Skid Row (Atlantic) **379•602**

Sugartooth (DGC) **479•477**

Pantera—Far Beyond Driven (eastwest) **468•926**

Mötley Crüe—Decade Of Decadence '81-'91 (Elektra) **429•316**

Pearl Jam—Ten (Epic Associated) **428•433**

Red Hot Chili Peppers—Blood Sugar Sex Magik (Warner Bros.) **428•367**

Soundgarden—Badmotorfinger (A&M) **428•250**

Ozzy Osbourne—No More Tears (Epic Associated) **428•128**

Kiss—Smashes, Thrashes And Hits (Mercury) **423•731**

Scorpions—Best Of Rockers 'N' Ballads (Mercury) **423•590**

Sepultura—Arise (Roadrunner) **420•810**

Van Halen—For Unlawful Carnal Knowledge (Warner Bros.) **420•273**

Alice In Chains—Facelift (Columbia) **414•292**

Megadeth—Rust In Peace (Capitol) **412•148**

Iron Maiden—The Number Of The Beast (Capitol) **410•571**

Extreme—Pornograffiti (A&M) **409•003**

Jane's Addiction—Ritual De Lo Habitual (Warner Bros.) **407•098**

Slaughter—Stick It To Ya (Chrysalis) **404•830**

Black Sabbath—We Sold Our Soul For Rock 'N' Roll (Warner Bros.) **404•632**

Ministry—The Mind Is A Terrible Thing To Taste (Sire/Warner Bros.) **404•194**

Nine Inch Nails—Pretty Hate Machine (TVT) **402•438**

Red Hot Chili Peppers—Mother's Milk (EMI) **389•205**

Aerosmith—Pump (Geffen) **388•009**

Mötley Crüe—Dr. Feelgood (Elektra) **387•944**

Great Gonzos/The Best Of Ted Nugent (Epic) **312•330**

AC/DC—Back In Black (Atlantic) **305•045**

Van Halen—Live: Right Here, Right Now (Warner Bros.) **454•470/394•478**

Kiss My Ass—Classic Kiss Regrooves Featuring Garth Brooks, Gin Blossoms, more. (Mercury) **485•763**

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"Judgment Night"—Orig. Sndtrk. (Immortal/Epic) **466-474**

Ozzy Osbourne—Randy Rhoads Tribute (CBS Associated) **355-636**



Helmet—Betty (Interscope) **486-381**

Ramones Mania (Sire) **371-450**

Guns N' Roses—Appetite For Destruction (Geffen) **359-984**

Aerosmith—Permanent Vacation (Geffen) **359-075**

Fates Warning—Inside Out (Metal Blade) **101-790**

...JUST INS

G. Love And Special Sauce (Okeh/Epic) **101-188**

Warrant—Cherry Pie (edited version) (Columbia) **411-389**

Greenpeace: Alternative NRG. Featuring R.E.M., U2, Soundgarden, UB40, more. (Hollywood/Greenpeace) **478-750**

The Obsessed—The Church Within (Columbia) **476-259**

Tesla—Mechanical Resonance (Geffen) **352-732**

Best Of The Doors (Elektra) **357-616/397-612**

Jawbox—For Your Own Special Sweetheart (Atlantic) **475-103**

Van Halen—5150 (Warner Bros.) **343-582**

Whitesnake (Geffen) **355-362**

Dig (Radioactive) **474-817**

The Best Of Great White (Capitol) **469-833**

Firehouse (Epic) **414-318**

Dokken—Under Lock & Key (Elektra) **340-661**

Hootie & The Blowfish—Cracked Rear View (Atlantic) **487-883**

Weezer (DGC) **101-691**

Neil Young And Crazy Horse—Sleeps With Angels (Reprise) **101-853**

Nine Inch Nails—The Downward Spiral (TVT/Interscope) **476-739**

Danzig—Thrall-Deamonsweatlive (American) **462-333**

Tesla—The Great Radio Controversy (Geffen) **377-986**

Jane's Addiction—Nothing's Shocking (Warner Bros.) **375-741**

Megadeth—Peace Sells...But Who's Buying? (Capitol) **351-346**

Quiet Riot—Metal Health (Pasha) **320-630**

Pantera—Cowboys From Hell (ATCO) **410-332**

Cinderella—Long Cold Winter (Mercury) **424-564**

Morbid Angel—Covenant (Giant) **463-430**

Guns N' Roses—Use Your Illusion I (Geffen) **442-087**

Ministry—Psalm 69 (Sire/Warner Bros.) **433-748**

Danzig (American) **462-366**

Boston (Epic) **269-209**

Ozzy Osbourne—Live & Loud (Epic) **458-422/398-420**

Judas Priest—Metal Works '73-'93 (Columbia) **459-412/399-410**

Testament—The Ritual (Atlantic) **438-861**

Primus—Pork Soda (Interscope) **457-192**

Alice Cooper's Grit. Hits (Warner Bros.) **291-476**

Faith No More—The Real Thing (Reprise/Slash) **387-399**

Megadeth—Countdown To Extinction (Capitol) **444-489**

Beck—Mellow Gold (DGC) **476-721**

Snoop Doggy Dogg—Doggystyle (Death Row/Interscope) **465-955**

Gin Blossoms—New Miserable Experience (A&M) **463-737**

Blind Melon (Capitol) **447-995**

Eric Clapton—Unplugged (Reprise/Duck) **446-187**

Jimi Hendrix—Woodstock (MCA) **488-098**

Seal (1994) (Sire/Warner Bros.) **484-741**

Seal (1994) (Sire/Warner Bros.) **484-741**

Warren G—Regulate... G Funk Era (Violator/Ral) **482-208**

Candlebox (Maverick/Sire/Warner) **485-185**

Aerosmith—Get A Grip (Geffen) **458-075**

Guns N' Roses—Use Your Illusion II (Geffen) **442-038**

Nirvana—Nevermind (DGC) **442-046**

"Singles"—Orig. Sndtrk. (Epic Soundtrax) **439-604**

ZZ Top—Grit. Hits (Warner Bros.) **438-010**

Pantera—Vulgar Display Of Power (ATCO) **435-305**

Jackyl—Push Comes To Shove (Geffen) **488-544**

Whitesnake's Greatest Hits (Geffen) **488-460**

L7—Hungry For Stink (Reprise/Slash) **488-122**

Overkill—W.F.O. (Atlantic) **488-064**

Poison—Open Up And Say...Ahh (Capitol/Enigma) **368-688**

Iron Maiden—Fear Of The Dark (Epic) **450-841**

Firehouse—Hold Your Fire (Epic) **439-448**

Slaughter—The Wild Life (Chrysalis) **436-642**

King's X (Atlantic) **435-253**

Poison—Swallow This Live (Capitol) **433-128/393-124**

Scorpions—Love At First Sting (Mercury) **424-549**

Scorpions—Crazy World (Mercury) **423-608**

Rage Against The Machine (Epic/Associated) **451-138**

White Zombie—La Sexorcisto (Geffen) **442-079**

Stone Temple Pilots—Core (Atlantic) **453-043**

Lynyrd Skynyrd—Skynyrd's Innards/Their Grit. Hits (MCA) **381-129**

Iron Maiden—A Real Dead One (Capitol) **469-841**

Ace Frehley (Casablanca) **469-411**

Fight—War Of Words (Epic) **466-508**

Danzig—Danzig 3—How The Gods Kill (American) **462-382**

Danzig—Danzig 2—Lucifuge (American) **462-374**

Kiss—Alive III (Mercury) **459-636**

Arcade (Epic) **457-853**

AC/DC—Live (ATCO) **453-217**

Iron Maiden—Fear Of The Dark (Epic) **450-841**

Firehouse—Hold Your Fire (Epic) **439-448**

Slaughter—The Wild Life (Chrysalis) **436-642**

King's X (Atlantic) **435-253**

Poison—Swallow This Live (Capitol) **433-128/393-124**

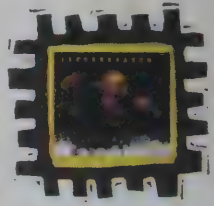
Scorpions—Love At First Sting (Mercury) **424-549**

Scorpions—Crazy World (Mercury) **423-608**

Rage Against The Machine (Epic/Associated) **451-138**

Extreme—III Sides To Every Story (A&M) **447-540**

Cinderella—Night Songs (Mercury) **423-434**



Soundgarden—Superunknown (A&M) **475-186**

Megadeth—So Far, So Good...So What (Capitol) **365-510**

Twisted Sister—Stay Hungry (Atlantic) **328-369**

Ozzy Osbourne—Bark At The Moon (CBS Associated) **323-675**

Motley Crüe—Shout At The Devil (Elektra) **323-444**

Judas Priest—Vengeance (Columbia) **316-788**

Ozzy Osbourne—Diary Of A Madman (Jet) **312-017**

Ozzy Osbourne—Blizzard Of Ozz (Jet) **309-120**

Black Sabbath—Paranoid (Warner Bros.) **200-014**

MORE MUSIC

Tom Petty & The Heartbreakers—Grit. Hits (MCA) **474-411**

Violent Femmes—New Times (Elektra) **481-739**

Beastie Boys—Ill Communication (Capitol) **484-808**

Counting Crows—August And Everything After (DGC) **467-944**

Spin Doctors—Turn It Up (Epic) **482-638**

Warren G—Regulate... G Funk Era (Violator/Ral) **482-208**

Crash Test Dummies—God Shuffled His Feet (Arista) **470-476**

U2—The Joshua Tree (Island) **354-449**

Seal (1994) (Sire/Warner Bros.) **484-741**

Seal (1994) (Sire/Warner Bros.) **484-741**

Warren G—Regulate... G Funk Era (Violator/Ral) **482-208**

Candlebox (Maverick/Sire/Warner) **485-185**

Beck—Mellow Gold (DGC) **476-721**

Snoop Doggy Dogg—Doggystyle (Death Row/Interscope) **465-955**

Gin Blossoms—New Miserable Experience (A&M) **463-737**

Blind Melon (Capitol) **447-995**

Eric Clapton—Unplugged (Reprise/Duck) **446-187**

Jimi Hendrix—Woodstock (MCA) **488-098**

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now been replaced by new, socially relevant, politically correct concepts that have provided the so-called Generation X with a way of expressing their hopes, dreams and fears. That's not to say that classic hard rock, as played by the likes of Ozzy Osbourne, Queensryche, Aerosmith and Kiss (who enjoyed a surprise hit with their **Kiss My Ass** tribute disc) is going away. Far from it! But the fact is that a new era has dawned, and once again rock and roll is playing a vital role in presenting the day's political and social agenda. Rock music has emerged from the darkness to reestablish itself as the voice of a generation, extolling them to arise and be heard.

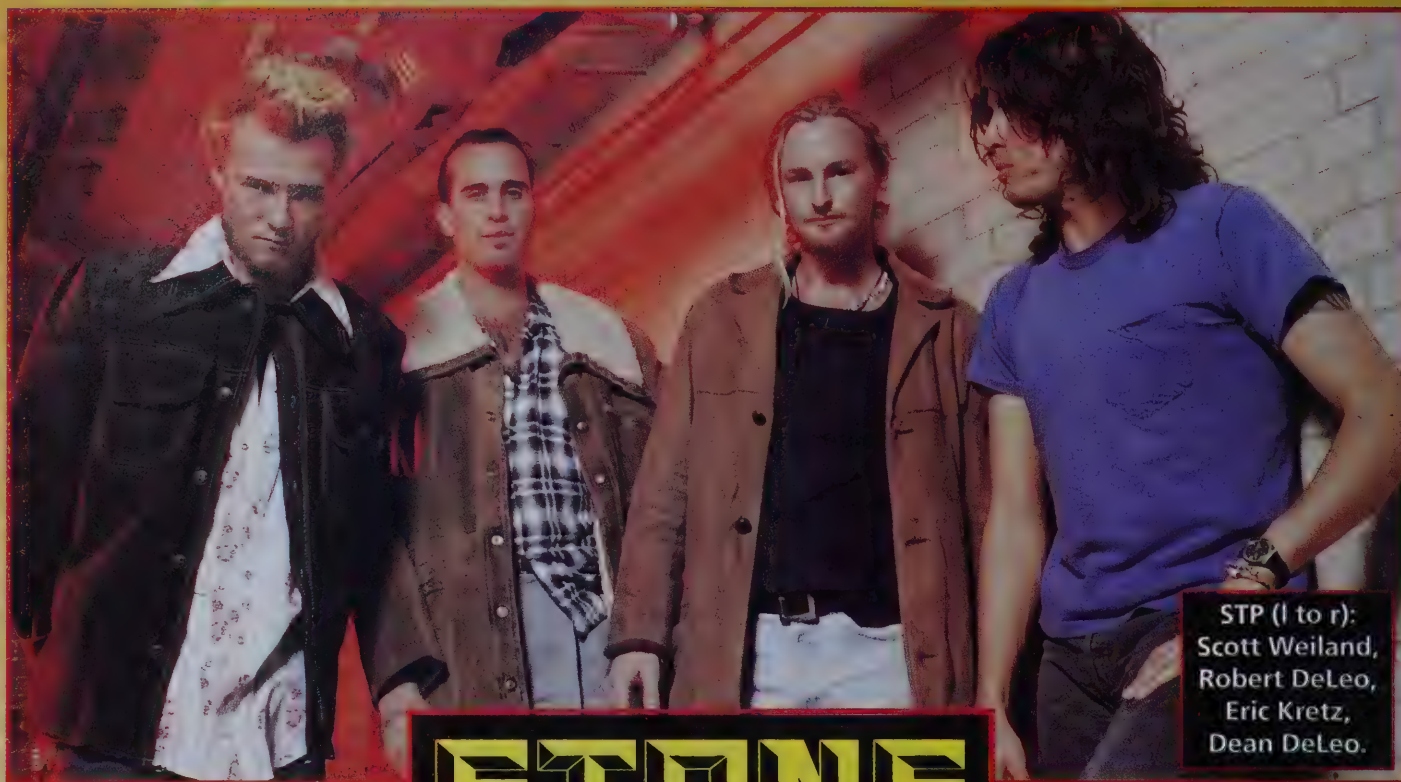
Beavis & Butt-head: The year's most influential taste makers and taste breakers. Their "cool" helped launch White Zombie and Danzig to the top.

"We hope that fans can relate to what we play," said Stone Temple Pilot's Scott Weiland. "I think a lot of people today share the same problems. They can relate to the same things. If we can help them focus on some of those things, then we've served a good purpose."

Aerosmith: They stayed on the road throughout the year.



THE YEAR IN HARD ROCK BAND OF THE YEAR



STP (l to r):
Scott Weiland,
Robert DeLeo,
Eric Kretz,
Dean DeLeo.

STONE TEMPLE PILOTS

FLYING HIGH

Scott Weiland would probably make a pretty good poker player. You can verbally probe, pry and poke him, yet it seems almost impossible to get Weiland to reveal much of his musical hand. He keeps his calm, cool demeanor, rarely cracking a smile or providing more than a glimpse into his complex soul. No matter what question you throw at him, Stone Temple Pilots' talented vocalist fields it with a grace befitting an all-star shortstop. Sometimes he'll reveal a little more than perhaps he intended—like when he briefly discusses "the problems" the members of STP had during the recording of their chart-topping album, **Purple**. But most of the time, Weiland's thoughtful, introspective words are geared to show as little as possible and maintain the maximum degree of mystique around the lyrics that he weaves around the melodies created along with bandmates Dean DeLeo, Eric Kretz and Robert DeLeo. Yet, it's not as if he's intentionally intending to play things close-to-the-vest; it's just the way this unique rock and roll personality likes it.

"I don't really try to write about things I don't know about," he said. "But sometimes it's hard for me to write about subjects that may have happened to me that I feel that other people just can't relate to. I just got engaged, for example, and

that's had a major impact on my life, but if I just start writing love songs, I don't know how the people who buy our albums would react to that."

Whether or not Weiland's marital bliss has had any effect on STP's musical output will probably have to wait until the band begins working on their next album. For the mean time, however, those who've been fortunate enough to catch these San Diego-based rockers on the road this year (where they headlined shows with the likes of Redd Kross and the Meat Puppets) have seen a group fine-tuned to near-perfection. At a time when some bands attempt to pass off on stage instrumental sloppiness as "attitude", STP puts on a show that rocks

with passion, power and perfection. Rather than just recreating such studio favorites as *Vaseline*, *Sex Type Thing* and *Big Empty* in concert, they seem to reinvent each song on a nightly basis. How else could you possibly explain the unbridled enthusiasm the band brings to their performances night-in and night-out?

"I don't think we could just go through the motions if we had to," Weiland said. "There were moments on our last tour—which was our first major tour—when we began to get a little tired, and I think that may have had some detrimental effect on some of the performances. So instead of just continuing on, we took a few weeks off to recharge our batteries. We're never going to cheat the fans or cheat ourselves. There's no reason to do that."

Of course, long-term contractual agreements—ones that often see bands book concerts months in advance—do indeed serve as a major reason for some acts to slog ahead on the road, no matter what their physical or mental condition might be. It often seems to be the bane of many young acts that they feel compelled to play six nights a week, month after month until they've toured the world, and nearly killed themselves in the process. Just ask veteran bands like Aerosmith or Bon Jovi about the killer tour schedules they suffered through in their early days;

PHOTO: ANDY O'BEIRNE/ANGLES

PHOTO: KEN SETTLE

A close-up photograph of Dean DeLeo, a member of the band Tenacious D. He is shown from the chest up, wearing a purple t-shirt and playing a black Gibson Les Paul electric guitar. He has dark, curly hair and is looking down at the guitar with a focused expression. His left hand is on the fretboard, and his right hand is near the pickups. He is wearing a large, ornate ring on his right ring finger. The background is dark and out of focus.

**DEAN
DELEO**

HIT PARADER

**SCOTT
WEILAND**

HIT PARADER

they'll tell you those road ventures played a major role in nearly tearing their bands asunder. The Stone Temple Pilots, however, are determined to make sure such a fate will never befall them. They may have their degree of internal friction from time to time, but they promise that it won't be an unrealistic road schedule that causes them grief.

"We have very good people around us," Dean DeLeo explained. "They're not looking at us as some kind of meal ticket. They understand us and want to help us as much as possible. I've heard a few of those horror stories from other bands, but that really hasn't been a problem for us. We still love getting on stage as often as we can. This is all still kind of new and exciting to us."

For a bunch of dudes still wet behind the ears (at least in rock and roll terms), STP has certainly accomplished one hell of a lot! With sales for their debut album, **Core**, now past the three million level, and an equal number **Purple** platters already to their credit (with a few million more certain to move in the months ahead), these young Pilots have attained a level of instant stardom rarely seen in the history of rock and roll. Only a handful of acts, including Guns N' Roses and Pearl Jam, have ever enjoyed such a level of recognition this early in their career. But unlike those bands, both of whom have suffered through some notably adverse affects due to their stardom, STP seem determined not to let anything stand in their way.

"I think we've already had our bad moments, and hopefully they're behind us," Weiland said. "Maybe it's a process that every band has to go through at one time or another. I don't think we're even aware of the problems other bands have—those really have no relevance to us. You can't compare groups like that. People in the press seem to enjoy doing that. They'll compare one band to another for the most superficial reasons. We had that happen to us. Now those same people who did that are trying to tell us how much they like us— that's really strange."

Indeed it seems like just about everyone everywhere is jumping on the STP bandwagon. With last year's press comparisons to the likes of Pearl Jam now a thing of the past, the Stone

Temple Pilots have, somewhat ironically, now become the group against which a newer generation of hard rockin' heroes are being measured. For his part though, Weiland wants nothing to do with seeing others being compared to STP—he'd much prefer that each band be viewed for their own inherent strengths and weaknesses.

"I found it ridiculous when we had those comparisons made against us, and I don't want to see it used against anyone else," he said. "Why can't the media be creative enough to view each band as a unique entity? I guess I'll never understand that. All I want is for people to listen to us and appreciate us for what we are."

"We're never going to cheat the fans or cheat ourselves."



Dean DeLeo:
"This is all still kind of new and exciting for us."

PHOTO: RICK GOULD/CP

PHOTO: EDDIE MALLUK

THE YEAR IN HARD ROCK

THE TOP 5's OF 1994

Another year has drawn to a close; another 12 month period that has seen some remarkable, and totally unpredictable things happen in the always wild and wacky world of rock and roll. You've faithfully read all our stories about the likes of Pearl Jam, Guns N' Roses, Metallica, Stone Temple Pilots, Nine Inch Nails— but what you've demanded from us in this special **Year In Hard Rock** issue is a nice, neat summation of the Year's Best. As always, your wish is our command here at **Hit Parader**, so we bring you our annual Top 5 lists in a variety of hard rock categories. If you agree, great. If you don't, then make *your own damn list!*

TOP 5 VIDEOS

1. VASELINE, STONE TEMPLE PILOTS
2. CLOSER, NINE INCH NAILS
3. LIAR, HENRY ROLLINS BAND
4. CRAZY, AEROSMITH
5. SOBER, TOOL tie with BLACK HOLE SUN, SOUNDGARDEN

TOP 5 PERSONALITIES

1. CHRIS CORNELL
2. TRENT REZNOR
3. GLENN DANZIG
4. SCOTT WEILAND
5. DAVE MUSTAINE

Pantera: they scored in the Top Album, and Loudest Band categories.

Megadeth's Dave Mustaine: A top Personality.

TOP 5 NEW ACTS

1. CANDLEBOX
2. GREEN DAY
3. TOOL
4. OFFSPRING
5. PRIDE & GLORY

TOP 5 ALBUMS

1. STONE TEMPLE PILOTS, *PURPLE*
2. SOUNDGARDEN, *SUPERUNKNOWN*
3. QUEENSRYCHE, *PROMISED LAND*
4. PANTERA, *FAR BEYOND DRIVEN*
5. CANDLEBOX, *CANDLEBOX*

TOP 5 MOST PROMISING

1. GREEN DAY
2. COLLECTIVE SOUL
3. HELMET
4. CANDLEBOX
5. MUTHA'S DAY OUT

TOP 5 BANDS

1. STONE TEMPLE PILOTS
2. PEARL JAM
3. SOUNDGARDEN
4. AEROSMITH
5. NINE INCH NAILS

TOP 5 LIVE ACTS

1. AEROSMITH
2. SOUNDGARDEN
3. RED HOT CHILI PEPPERS
4. STONE TEMPLE PILOTS
5. METALLICA

PHOTO: EBET ROBERTS

PHOTO: NEIL ZLOZOWER



White Zombie: Loud and proud.

TOP 5 MISSING IN ACTION

1. GUNS N' ROSES
2. PEARL JAM
3. SKID ROW
4. OZZY OSBOURNE
5. IRON MAIDEN

TOP 5 CARTOONS

1. BEAVIS & BUTT-HEAD
2. THE SIMPSONS
3. REN & STIMPY
4. THE BROTHERS GRUNT
5. THE FLINTSTONES

TOP 5 ANGST-RIDDLED ROCKERS

1. KURT COBAIN
2. EDDIE VEDDER
3. LAYNE STALEY
4. SCOTT WEILAND
5. AXL ROSE

TOP 5 "POLITICALLY CORRECT"

1. NINE INCH NAILS
2. RAGE AGAINST THE MACHINE
3. PEARL JAM
4. PORNO FOR PYROS
5. DOWNSET

TOP 5 RUMORS

1. GUNS N' ROSES BREAKING UP
2. KISS "MAKEUP" TOUR
3. LED ZEPPELIN REUNION
4. ALICE IN CHAINS BREAKING UP
5. PEARL JAM "SURPRISE" CONCERTS

TOP 5 LOUDEST BANDS

1. SEPULTURA
2. METALLICA
3. PANTERA
4. WHITE ZOMBIE
5. DANZIG

TOP 5 ALTERNATIVE BANDS

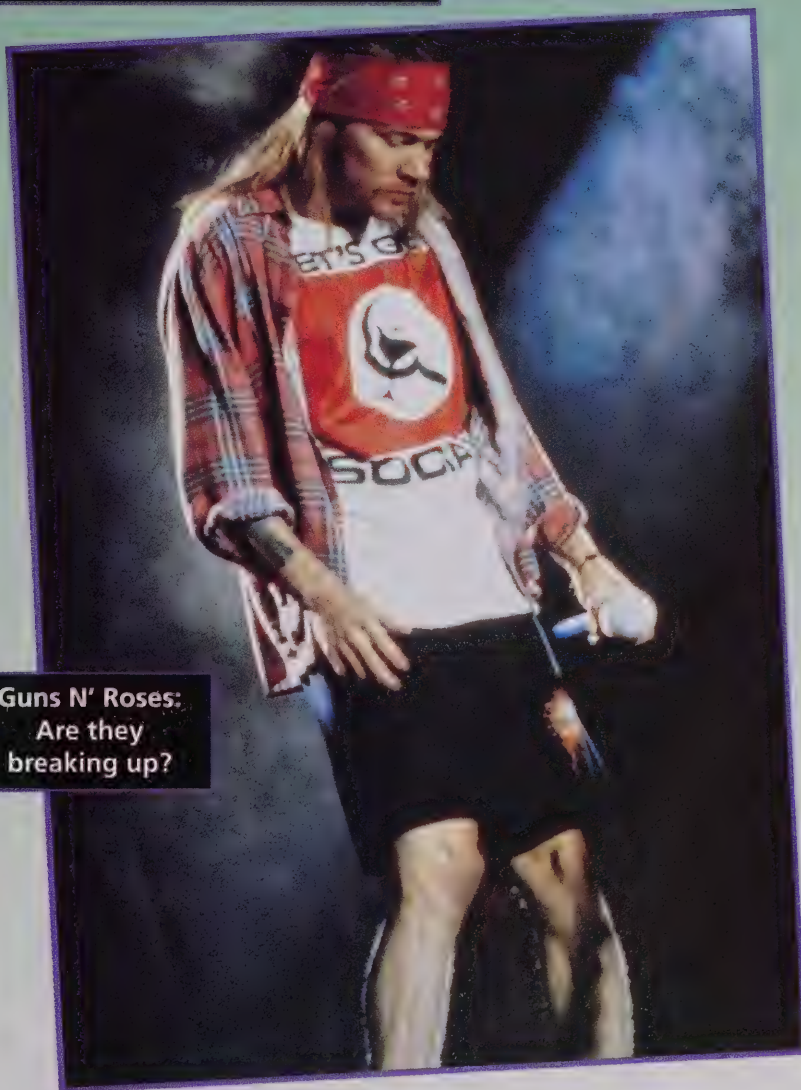
1. NINE INCH NAILS
2. HENRY ROLLINS BAND
3. PRIMUS
4. PORNO FOR PYROS
5. SMASHING PUMPKINS

TOP 5 TATTOOED ROCKERS

1. PHILIP ANSELMO
2. NIKKI SIXX
3. ROB ZOMBIE
4. OZZY OSBOURNE
5. AXL ROSE

TOP 5 MOVIE SOUNDTRACKS

1. THE CROW
2. AIRHEADS
3. DAZED & CONFUSED
4. NATURAL BORN KILLERS
5. JUDGEMENT NIGHT



Guns N' Roses:
Are they
breaking up?

**PEARL
JAM**



HIT PARADER

PHOTO: MI JOHANSSON/VALLEK



THE YEAR IN HARD ROCK NEW BAND OF THE YEAR

Candlebox have arrived. They've played in front of 350,000 fans at Woodstock, toured with the likes of Metallica, Rush and Aerosmith and seen their self-titled debut disc go platinum. Not bad for this "second generation" Seattle band that grew up in the wake of Pearl Jam, Soundgarden and Nirvana. Yet, for vocalist Kevin Martin, nothing is really *that* surprising. He always sensed that there were big things destined for Candlebox. And while his laid-back personality makes it hard for him to fully display his confidence, he did show a bit of his pride during this recent conversation.



PHOTO: KAREN MASON

Candlebox: "Rock and roll isn't this happy-go-lucky, candy cane corporate thing."

CANDLEBOX

FOR BOUND GLORY

BY AMY
BETH LEE

Hit Parader: What's the inspiration behind *Far Behind*?

Kevin Martin: Rock and roll isn't this happy-go-lucky, candy cane corporate thing. There's more to it than that. It's about loss and depression and anger and angst and feeling alone and maybe just trying to have someone listen to what you have to say and maybe it'll help you in a weird sort of way. That's what rock and roll is to me. So when Pete started playing the chords to that song, it was like all I could think about were friends of mine who overdosed on heroin— and another close friend who committed suicide at the same time. It is a very personal song. And every time we do it live it still represents the same emotion in me.

HP: What's the inspiration behind *You*?

KM: *You* is a song that represents me being able to talk

about and overturning my chemical and alcohol addictions when I was rather young— 15 through 18 years old. I'd never really talked about it with anyone. The attitude in the song is for me. Not for anyone but me. I'm talking to myself throughout the whole song. It's me talking to the addiction and the addiction talking back. I got people coming up to me and saying that song's totally changed them, they don't do drugs anymore...and if that's what this is all about, then I'm glad! That's why I got in it, not for the recognition— I got into rock and roll as a way to express my own feelings.

HP: What or who else inspires you?

KM: My father. There came a point in my life where I saw how he overcame many, many obstacles and now I look up to him for everything. And he's totally supportive of my music. He's become this weird icon to me.

HP: You guys come from Seattle but you never seem to get lumped into the Seattle scene. Why do you think that is?

KM: We weren't a part of that clique. It's a very close-knit scene. The Pearl Jam, Soundgarden, Nirvana guys are all an older generation Seattle scene. We're a second generation, younger scene of kids who are between 21 and 25. We weren't able to play the clubs they were able to and we didn't get the exposure that they got, because we were still in high school when they were playing the 21 clubs. So, we didn't get lumped into it because we were never a part of it.

HP: What cover songs do you do?

KM: Anything we can stumble through.

HP: What is your present state of mind?

KM: Total confusion.

HP: Do you like chaos?

KM: No, I'm very organized. I'm anal about things being—I guess— by the book. But now, I'm totally out of that league.

HP: Are you coming unglued on the road?
KM: I suppose you could say I've been losing a little bit of my mental stability.

HP: Are you writing on the road?

KM: Yeah, we have a four-track and a Roland TD7 drum kit. It's just like one of these electric drum kits that you can change all the tones to. It's MIDI-capable and we've been doing quite a bit of recording on that.

HP: What's on the turntable at the moment?

KM: Hole. There's so much angst and loss and loneliness in that album—I can really connect with it. I think Courtney Love is amazing. I fell in love with them the first time I ever saw them play, and the first time I ever heard their first album **Pretty On The Inside**. Just crazy. I listen to a lot of Mazzy Star, kd lang and Tori Amos, music that kind of takes you away from everything. PJ Harvey because it's the aggressive side of rock and roll...And I lis-

"My father's become this weird icon to me."

ten to a lot of Roxy Music.

HP: On The Smithereens' new album there's a song called *Sick of Seattle*. How do you feel about that?

KM: That's so stupid. It has nothing to do with the city. It has to do with the music. Pearl Jam, Soundgarden, Alice In Chains and Nirvana are great bands. These bands had something to say. They changed rock and roll from that stupid, cheeseball, glam-rock, big-hair, spandex crap to what it is now, which is about who you are and what music means to you. It's no longer an image or a style. It's pure. It's honest. This is what we're about. We're not about all that garbage. We don't have models in our videos. That's not what rock and roll is about and that's not what Seattle bands are about and maybe these bands are sick of Seattle because somebody finally took the time to make people realize that rock and roll isn't just this big hype.

HP: Candlebox doesn't write obvious hit singles, yet your songs get airplay. Why?

KM: It is honest rock and roll. This is what we're about. Candlebox is totally naked. We're just a band from Seattle and these are our songs. We don't have a formula behind what we write. We write about what we feel. We play the chords we want to play. Sure, they may have been played before, but they weren't played as a song called *Far Behind* or as a song called *You* with the same lyrics. This is who we are. This is a side of us that we want people to see. This is what we want people to hear. This is what I have to say. And that's strictly it.

Kevin Martin: "I've been losing a bit of my mental stability."



PHOTO: FRANK WHITE

THE YEAR IN HARD ROCK TOP LIVE ACT

AEROSMITH

BY STEVE PITTS

time they've overcome constant hurdles—ranging from internal battles to well-publicized drug difficulties—to become the most respected and beloved band in the world. Find a young group that doesn't cite Aerosmith as an influence, and we'll show you a band that grew up in a snow cave on the polar ice cap. If you grew up in America during the last two decades, and you had even a passing interest in real rock and roll, then odds are that you had, have or will have an Aerosmith album, cassette or CD in your collection.

"It's great when we go on the road and meet people that we've known for 20 years or more," Tyler said, "Some of 'em bring their kids right along with 'em. We're getting second generation fans out there. The funny thing is those people look a lot older— but we don't! I look at pic-

There's an old saying that goes "if you can't be the best, at least be the first." In the case of Aerosmith, however, these legendary Boston Bad Boys have made a career out of being both the best *and* the first. Their countless platinum albums, sold-out world tours and trend-setting videos have long ago established Steven Tyler, Joe Perry, Brad Whitford, Tom Hamilton and Joey Kramer as the very best that American rock and roll has to offer. And now their creative utilization of the brand-new "information superhighway" has once again kept them one big step ahead of the competition.

It was last June 27 that Aerosmith became the first rock band in history to make full scale use of the latest innovations in computer hardware by making a previously unreleased track, *Headfirst*, available through the Compuserve computer service. All a computer-owning (and Compuserve subscribing) Aero fan needed to do was type the words "Go Aerosmith" on their computers and the three-minute and 14-second long song would be directly transcribed onto their hard drive—in studio quality, no less! There was no charge for the song, with the track being treated as just a "public service" from the boys in the band. And from all reports, the noble experiment proved to be an incredible success.

ROCK WARRIORS



Aerosmith: Their two-year long world tour seems finally to be winding to a halt.

"It's great to go on the road and meet people that we've known for 20 years."

"It was just something different to do," Perry said. "We had been approached by the people at Compuserve a while ago, and we eventually came up with the plan to get *Headfirst* to the people. One of the problems was that the song takes up 4.3 megabytes on a hard drive, and Compuserve wanted to make sure that enough people had room for the song. We found out they did."

Certainly it's no great surprise that Aerosmith would find a fun, effective and totally inventive means of rewarding their ever-loyal fan base. After all, they've been doing that for the last 20 years, during which

A full-page photograph of Steven Tyler performing on stage. He is shirtless, wearing a patterned jacket with floral and skull designs, and has long, dark, wavy hair. He is holding a microphone stand with both hands and singing into the microphone. The background is dark with some stage lights visible.

**STEVEN
TYLER**

HIT PARADER

**JOE
PERRY**



HIT PARADER

tures of us from ten, 15 years ago, and I swear we all look better today."

Tyler's observations on Aerosmith's appearance is indeed correct. It's hard to believe that these guys are now all in their mid-40s; perhaps hidden somewhere in a Bean Town basement is a Dorian Grey-like band portrait from 1973 showing an aging, grey-haired group of rockers. In the mean time, these quintessential rock and roll ani-

the stage in front of 350,000 crazed fans and performing in front of millions more live on pay-per-view, Aerosmith quite simply stole the show from such young rock superstars as Alice In Chains, Red Hot Chili Peppers, Rollins Band and even Metallica. While most of those bands took the stage with angst-filled sets and stern facial expressions, the Aero boys made no secret of the great time they were having. Tyler's near-

touch of "roots" never hurt anyone. Mind you, their music is as contemporary as anyone's, a fact proven by the multi-platinum success of their latest album, **Get A Grip**. But at the heart of their appeal—as well as at the core of such hits as *Crazy* and *Eat The Rich*—is still a vintage rock attack that simultaneously recalls the halcyon days of '70s rock while boldly exploring the future. It is this unique amalgam of qualities that has



PHOTO: RICK GOULD/CP

mals continue to play on in high gear, apparently oblivious to the aging process, changes in musical attitudes and radical shifts in popular culture. Just ask Tyler what it means to have survived for two decades in the rock meatgrinder, and the answer you get tells all you need to know about Aerosmith's attitude in late 1994.

"If anyone has ever heard us play better, I'd like to hear 'em say that to me," the singer said. "It really astonishes me when people seem surprised that we've been able to stay on the road so long this time. We're enjoying ourselves a hell of a lot out there; we're makin' new memories for the fans, and some new memories for us as well."

Certainly one of the main memories the Aerosmith boys created this time around was their co-headlining performance at last summer's Woodstock '94 concert. Taking

constant smile and witty stage banter gave one and all a chance to see how real rock and roll professionals practiced their craft. For Aerosmith their music has always utilized "fun" as a central element of its appeal—a lesson some of today's top bands could certainly learn.

"Yeah, I have noticed that some bands today don't seem to be enjoying themselves," Perry said. "In some ways that's good; we know what off-stage indulgences can do to a band. But you've got to enjoy it on stage. If you're not having a good time there, what's the point?"

The "point" for these rockers remains simple—they want to present the classic elements of rock and roll to a new generation of fans. As many bands grow farther and farther away from rock's blues base, Aerosmith are still around to show that a

Tom Hamilton and Brad Whitford:
"We're getting along so well it's almost scary."

allowed Aerosmith to remain on rock's cutting edge for so long. So whether it's blowing away a quarter of a million fans at Woodstock or treating their followers to a "secret" song via the information superhighway, Aerosmith remains a totally unique rock and roll entity.

"Nobody does it like we do," the ever-honest Mr. Tyler revealed. "That ain't braggin' that's just stating the truth. We don't try to fit in to what's supposedly happening at any given time in the music world. Why should we? We just go do what Aerosmith has been doin' for more than 20 years now. It seems to be workin' just fine."

PHOTO: FRANK WHITE

THE YEAR IN HARD ROCK ALTERNATIVE BAND OF THE YEAR

"The media has a preconceived notion about me."

Nine Inch Nail's main man Trent Reznor has developed quite a reputation for himself over the last few years. According to those who have dealt with the mercurial singer at his former record label, TVT (a company that Trent has fought tooth-and-nail both in-court and out), Reznor is nothing less than a steppin' razor, a sharp edged keg o' dynamite that's liable to go off at any second. To those

with it. That's why I had to get away from them. I know now that not everyone is going to give me the freedom I want or need, but the fact that we've had a little success has made things easier. For this album, I don't believe we'll have as many problems making the kind of statements we want."

On **The Downward Spiral**, Reznor and his ever-shifting group of NIN members have constructed an album full of songs that spit venom and gargle with anger. Using the loudest, fuzziest, most industrial guitar sounds on planet earth, Reznor has created an intense wall of noise, a grinding, gnawing style that threatens to rip the insides out of stereo speakers as they battle to spew forth all of the force NIN cram into every note they play. It's different, it's exciting and it's unpredictable—everything a guy like Trent Reznor holds near and dear.

"Whenever I make music and it starts to sound familiar to me, I stop and start again," he said. "If I've already done something, there's no point in doing anything similar. I don't care if it worked before and was successful. Once that statement has been made, lyrically or musically, it's time to move on. This album really is a big step in another direction. The guitars, the songs, everything is more severe. You can get some interesting things when you use a computer as part of your music."

Indeed Reznor's utilization of computer electronics throughout the writing and recording of **The Downward Spiral** has given the album an even colder, more intense feeling than his previous works. For Reznor it seems that every rule in the book was put there just to be broken by NIN, so at a time when most bands are on a back-to-basics kick with "pure" sounds and "pure" production values, who else but Trent would turn to computers?

"Since I work by myself so much, the computer became something of a necessity," he said. "It's a tool to be utilized, so why not make use of it. I make no apologies about it. I think people have made too big a deal about the computers. Some people have made it seem like the computers wrote the songs. If most people didn't know I used them, they'd have no idea. It's still music, and to me that's all that matters."

NINE

who've met him in more friendly surroundings, however, Reznor is a true gentleman, a thoughtful, thought-provoking musical "genius" who is pushing hard rock to exciting new frontiers. Even fellow rockers like Guns N' Roses' Axl Rose site Reznor as one of the form's true guiding lights, a man who has his finger squarely on the pulse of what's happening in the music world. Now, with the release of the group's latest album, **The Downward Spiral**, Reznor may well be emerging as the new "crown prince" of the hard rock realm, the guy best equipped mentally, physically and emotionally to give rock and roll a much needed kick in the butt.

"People have evidently heard a lot about me even before they meet me," Reznor said. "I think that's really surprising. But I've learned to accept it that the media is going to have a preconceived notion about me. They expect me to be some sort of weird, evil character, and I'm not anything at all like that. They expect me to meet them with a demonic look in my eyes and then start smashing things up. Maybe I'm not that normal a person, but I don't get to meet that many normal people because of the work I do. Are there any 'normal' people in rock and roll?"

TEMPTING FATE

BY STEVE CONNORS

It's been said that normality is nothing more than a state of mind, and in Reznor's case, being "normal" is all a matter of perspective. After all, a guy who writes about the dark, weighty subjects that seem to innately appeal to Mr. Reznor needs to keep himself a little off-kilter just to make his music work. Who the hell would want a band as intense as Nine Inch Nails to start singing about puppy love and bright, sunny days? They'd much rather hear him wail controversial songs like *Sin-* a song that a few years ago actually got NIN banned from MTV—not an easy thing to do considering the "anything goes" attitude the video channel often likes to project. But pushing boundaries of free speech, eroticism and political commentary is what Reznor lives for, and if he ruffles a few feathers along the way, so be it.

"I've learned to deal with people trying to interfere with what I want to do," he said. "It happened with TVT, and it's happened with MTV as well. TVT used to interfere with everything I did. They'd offer a tiny budget for a video, then they'd protest if you did something interesting

INCH

NAILS

Music, in its purest form, is certainly at the heart of NIN's appeal—a fact that Reznor has emphasized during the band's lengthy world tour. On stage, the group's music takes on an edge of desperation rarely touched upon in the studio. Perhaps it is the fact that Reznor depends on an ever-shifting group of sidemen to support his stage habit that breeds this air of angst, perhaps it is just Trent's inherent personality. But whatever the reason might be, the fact is that on stage Nine Inch Nails may just be the most dynamic, edgy, engrossing band out there today. That's a big statement, but Reznor is one of the first to agree with reports concerning his group's live appeal.

"We're a good live band," he said matter-of-factly. "Many of the things we work so hard to perfect in the studio take on a very different vibe on stage. But that's good. It allows the songs to grow and take on a life of their own. Maybe that's the most important quality good music can have."

PHOTO: PETE CRONIN/PHOTOFEATURES

THOMAS
REYNOLDS

HIT PARADER

The offices of Sharon Osbourne Management in Beverly Hills look like the devil had rampaged the post office and dropped everything on her doorstep. Stuff is everywhere! There are so many packages that they've got refrigerator boxes to hold the boxes.

"Can you believe it?" Sharon, manager and wife, marvels. "Ozzy is looking for musicians for the road."

After 1,000 hours worth of work weeding through cassettes and

play on **X-Ray**, but when Ozzy announced his plans for retiring from the road, each made other career plans. Zakk is out there heralding his new guitar-driven project **Pride and Glory**. Mike's bassline has become an integral part of **Alice In Chains**. When Ozzy hugged his progeny goodbye they went scurrying out the door to play.

"Zakk, Randy and Michael are family," notes Ozzy proudly. "I'm proud of them."

Ozzy was supposed to retire, remember. There was the **No More Tours** tour, the farewell gig with

walls each day, and the phone never stops ringing. If it's not American time it's English. And there's the kids...trying to adapt off the road is as awkward as trying to adapt to being on the road."

But how did he really feel about it? "I hated being in retirement, I hated it," screams Ozzy. "I'll never retire, I can't! I suppose retirement is when they start shoveling sand over the pine box. I can't stop! I will carry on!"

So, after he'd released his band from their contracts, Ozzy decided that being home was too much for his sys-

"Retirement was a very strange life—nothing would happen."



PHOTO: MARK WEISS/ANGLES

videos...maybe then Ozzy will have time to hit the road again. But, that's assuming some packages contain that special blend of charisma, vitality and proficiency that Ozzy is looking for in his new group.

It's a completely new band that goes on the road for **X-Ray**, Ozzy's upcoming release. Former bandmates, Zakk Wyld, Randy Castillo and Mike Inez all

Black Sabbath, the mega send-off so that Ozzy Osbourne could retire from rock and roll and spend his days building scale models of poisonous animals and growing daisies.

"Retirement was a very strange life," observes Ozzy. "I'd sit there and nothing would happen for a bit. And I think, is this how it's going to be for the rest of my life? I'm climbing the

Ozzy Osbourne: "I will carry on!"

tem. He wanted to do it all over again, from scratch, one more time. It was a good time to change everything. Ozzy had gone through a bit of a falling out with his usual writing partner, **Motorhead's** Lemmy. (Among other things, they've written *Mama I'm*

OZZY OSBOURNE

Coming Home together.) Anyway, it was time to try something completely different.

Ozzy is always reinventing himself. This time out, Ozzy took Steve Vai as a song collaborator. Together they have come up with tunes like *X-Ray*, *Amie* and *Living With The Enemy*— songs that are decidedly more melodic than what Ozzy has done in the past.

"Ozzy's headed in a great direction," praises Sharon.

As he's getting older—Ozzy's 45 years old these days— his music's getting a little mellower. Now they play songs like *Mama I'm Coming Home* on the radio; it's a far cry from days when the bone-crushing volume and catatonic tempos of *War Pigs* and *Paranoid* or the frenzied adrenaline rush of *Flying High Again* and *Diary Of A Madman* made Ozzy a heavy metal legend.

"I'm tired of being the madman, but I'm 45 years of age, and I'm virtually crippled and I am mad for trying to carry on with it," notes Ozzy. "That's why I called the last album **No More Tears** instead of **The Ultimate Sin** or **No Rest For The Wicked**, or **Son Of Sabbath Psycho** or whatever. I became stereotyped with it all. I point blank refuse to answer the bat question anymore. People must think I walk around with my eyeballs bulging out, and my mouth wide, drooling. I'm pissed off with that image, I'm trying to go through an evolution and change. I want to be known as a hard working performer songwriter."

Steve Vai, guitar ace, vegetarian and all around good guy is a change that can be called ultimately refreshing. Steve had released his solo album, the much acclaimed *Vai* and done his tour and was interested in another project

before venturing back into the studio on his own. At first Ozzy and Steve might seem like an odd coupling. But Ozzy's not such a huge stretch for Steve when you remember that he started out playing with music's original mother of musical invention, Frank Zappa. Then there were Steve's last band projects, with David Lee Roth and Whitesnake. He's been there...done it...but will he do it again? Whether Steve will join Ozzy on the road is anybody's guess. "They're taking it day by day," notes an inside source.

Ozzy makes his own decisions— and

"I don't force him or ask him to do anything he isn't comfortable with," notes Sharon. "Years ago, I said 'You've got to do this, it's good for your career.' He'd say, 'I don't want to.' And I'd say, 'You have to do it!' And he would do it. We've both gone past the stage of thinking what's good for the career. It is what it is. I've gotten to the point where it's let the man do what he wants to do. So, he is basically in charge of his own destiny. He does what he wants to do."

Now Ozzy wants to go on tour. Since his first road trek with Black Sabbath,

25 years ago, Ozzy has traveled more than a million miles and screamed his head off at more than 5,000 performances. When he's off the road, he's a family man, so he isn't much for getting out and about. That almost convicts him to a life of staying home, chauffeuring the kids to school and watching the home shopping network. Basically, when he's off the road Ozzy withdraws into his own little cocoon.

"I have a fear of people," Ozzy reveals. "I've been to therapy about this. How come I can do what I do on stage? My therapist figured out that I must

Steve Vai: Rumors now indicate he may be touring with Ozzy.

face my fear head on. There's a certain pitch of an audience— I don't know if it's instinct or what, but I have to get this feeling from this audience that every single person is going nuts. I'll do whatever it takes to get that. It's the biggest high you can ever imagine. I can't wait to get back out there and feel it again."



can change his mind on a whim. So, to retire, then record, then get a band and go on the road, is not all that unusual to him. Anyway, it's what he wants to do. His manager consults him on his thought processes, but essentially Ozzy makes his own decisions.

THE EDGE OF SANITY

BY JODI SUMMERS

"We're as far away from a corp

It's a funny business this rock and roll thing. The moment you think you've got it figured out, some band comes along that changes everything around. Take Kerbdog, for example. Before this hard rocking quartet from Kilkenny, Ireland, had even released an album, they somehow managed to get their names placed along-side the likes of Iron Maiden and Def Leppard in the "favorite band" category in a variety of European magazines. And without the benefit of a video, a radio song or even much press support, they managed to land a tour supporting Therapy? So what gives with vocalist Cormac

That can't work. We took our influences but kept our identity."

In order to both maintain their unique identity and pay homage to their roots, on their self-titled debut album, Kerbdog have worked with noted producer Jack Endino, a guy whose previous credits include Nirvana, Soundgarden and Green River. It's not so much that Kerbdog wanted to capture any "grunge" overtones. These guys only wanted to find someone who could be sympathetic to their musical approach. They were concerned that a European producer might make them change the sonic appeal of such tracks as *End Of Green* or *Dry*

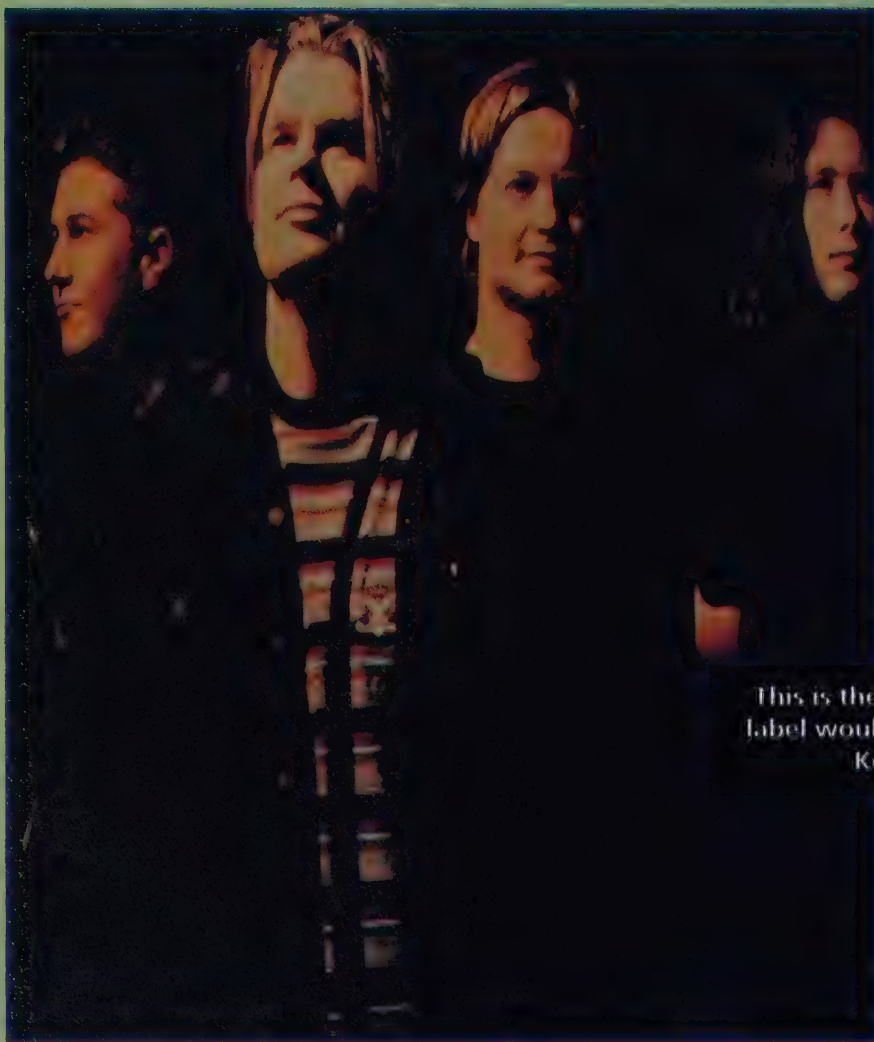
KERBDOG

GREEN ALL OVER

BY
ANDY
SECHER

Battle, the drummer Darrage Butler, guitarist Billy Dalton and bassist Colin Fennelly? How can a band with seemingly *nothing* going for them, jump so quickly into the minds and hearts of their fans? According to Battle, the answer is easy.

"We're the real thing," he said in his heavy Irish accent. "A lot of bands out there can be viewed as some sort of corporate rock act. We're not like that at all. We grew up listening to a lot of the SubPop things coming out of Seattle, and those had a big influence on us—more so than a lot of European rock at the time. I don't mean to put those bands down, but there were bands like My Little Funhouse, out of Ireland, just like ourselves, who stopped being what they were in order to become what they thought an American record label wanted them to be.



Riser. Endino apparently let the boys do as they pleased, only offering enough suggestions to make sure that the group stayed on their own self-appointed musical course.

"We knew that we wanted to play on the album exactly the kind of music we've been playing in clubs for the last few years," Battle explained. "We've got songs like *Same With The Hammer* that are very heavy, yet different from anything else out there. That was something very

This is the way the record label would like you to see Kerbdog:

important to us. We never had any interest in trying to 'fit in'. Success just never meant that much to us. Yeah, we'd like to make it, but not if we have to pay the ultimate

orate rock act as you can get."

price—which would be to lose what we're about. On the album, we wanted to make sure we could maintain our own identity."

Battle is one rocker who's aptly named.

This is the way the guys really look—the '90s answer to Wally and the Beaver.

London club scene. Within months those fans had turned Kerbdog into the hottest unsigned band in the land, and while the labels came knockin', the band chose to resist initial temptation. Finally, late last year, they signed a world-wide deal that guaranteed them the freedom to do everything their own way.

"We weren't trying to be difficult about it," Battle said. "But we had seen other

sitting on the band's table, the group members have taken a deep breath before plunging in head first. They know that choosing just the right tour, and making just the right video, may play just as much a role in their eventual success or failure as the time and effort they've already put into their music. But that doesn't scare these guys. After all, they've been changing the rules since



PHOTO: ANNAMARIA DISANTO

He's been fighting to gain his own musical identity for the last five years, through a succession of "almost made it" European bands like The Spool Valves and Rollercoaster. But by early 1993, Battle and the rest of the then-just-formed Kerbdog decided to pick up and move to London in the hopes of attracting more attention to their sound. It didn't take long. Almost immediately the band's shows in-and-around town started drawing mobs of hearty headbangers who had apparently grown tired of the trendy

bands get signed and then just get swallowed up. We didn't want that to happen to us. If we made it big, then that would be great. If we didn't, we could live with that too—as long as we presented ourselves the way we wanted to be presented. The label signed us because they liked what we were doing. They didn't want to change us, and that's good because we wouldn't allow ourselves to be changed."

With **Kerbdog** out in record stores world-wide, and offers to tour America, the Orient and every place in-between

Day One, and they're not about to stop now.

"We'll do whatever we think is right for the band," Battle said. "The label will have ideas about videos, and so will we—I just hope we agree. It'll make things so much easier. We're not trying to be combative. That's not really our way. It's just that we believe that we know what's best for us. We're not so bold as to think we know everything about the music business, but when it comes to Kerbdog, who should know more than us?"



THE CULT

Ian Astbury: "I had to go through a long process of getting healthy."

GETTING IN GEAR

BY RICHARD RESTON

Within the inner-sanctum of Warehouse Studios, Vancouver, The Cult are putting the finishing touches on their now self-titled album, **The Cult**. After two months sequestered on their long awaited recording, they are still coiled masses of kinetic energy, caroming about in their de rigueur Adidas.

In contrast to their universally portrayed image as mysterious and incongruous, albeit imaginative rockers, they are, in fact, cynically raucous musicians with pile-driving personalities that are alternately refreshing and fascinating.

To hear the group speak, you would think **The Cult** is the band's first and only album. And if they're referring to the spiritual and intrinsic rebirth of The Cult's music then they are dead on target. "**The Cult** is closer to

our **Love** album in style," explains lead singer Ian Astbury, "but the songs we have on this new release reflect far better where we are today." Echoing the sentiments, guitarist Billy Duffy points to the "brutally honest" framework of the songs, noting, "this is our true work. I don't really care if it's a commercial success. The important thing is that we made the album we're comfortable with."

That "don't give-a-damn" attitude is more tempered these days, but The Cult still plays by its own rules, giving the industry albums that helped evolve music out of the pre-grunge punk era, but it was their own "in-your-face" style and explosive rock energy that propelled them from underground clubs

to rock stardom, earning the group their fair share of bashing from the critics, though this was more for their on and off stage antics than their recording abilities. "We were flush in arrogance," says Billy, "we made it as an alternative band in England and wanted to conquer the U.S. ... in our own way!"

They never claimed to be cherubs and their music could not have affected a legion of weary youths had it not been patched with discarded pieces of their own shell-shocked lives. Ian and Billy make no apologies for living out their angst, but take issue with critics who fail to judge their music apart from their actions. Looking back, Ian explains that some of their theatrics were done out of their own naive exploration of life.

Maybe so, but there has never been any

PHOTOS: MICHAEL MULLER

theatrics with regard to their social and humanitarian commitments, often played out in song. Ian is adamant when explaining the band never advocated violence, and that they abhor injustice of any kind. To listen to him chronicle The Cult's highs and lows since its inception, you feel a sense that the 'demons' which permeated their lives, are now reflected in their music and not their lifestyle.

Sitting down with Ian and Billy and not being caught up in the energy of the moment is almost impossible. There's a threat of spontaneous combustion in the room as they rebound from one chair to another, trading jokes and friendly insults with the skill and finesse of a Wimbledon tennis match. They are a cutting-edge anomaly. Intimidating by reputation, yet warm in person. Highly personable, yet slightly distant. Tense and excitable, yet at peace with themselves and their philosophy.

In this setting, it's easy to sense why they've been so misunderstood over the years. And today, Ian is more open and happy to set the record straight. "During The Cult's 'celebritydom,' I began to forget about all my philosophies," Ian explains. "After being forced to redefine my priorities, I had to go through the long process of getting healthy."

The Cult has been deservedly credited with being on the forefront of music's breakaway epoch of the late '80s, spiraling into the '90's. Their gritty sound and revealing lyrics established the band as a precursor for the innovative sound that was to emanate from Seattle's grunge gurus like Pearl Jam, Nirvana and Soundgarden. In fact, *The Cult*'s early brainchild, a festival bringing together all the best of music's best kept secrets under the title of The Gathering of the Tribes, is now acknowledged as the fore-runner of the contemporary Lollapalooza Tours.

Having set in motion a dynamic run of powerful albums, including **Dreamtime**, **Love** and **Electric**, the group hit Platinum with **Sonic Temple**, a release that critics signaled as the band's creative highlight. Following that pinnacle—as with most groups that attain seemingly overnight stardom—they soon drifted into turbulent waters, precipitated by the release of

Ceremony. The album itself, although creatively powerful, didn't break any new ground in music—a trait for which The Cult had been famous.

Earlier this year, after a lengthy absence from the limelight, the newly reborn band, with a slightly altered set of values, ventured back into the studio with aspirations to make the consummate Cult recording. When asked why they waited three years between recordings, Billy simply responds that this album was actually 30 years in the making.

Ian agrees. "We're a lot more comfort-

"This album is closer to Love in style than anything else we've done."



The Cult: "We're a lot more comfortable with ourselves today."

Be Free, Saint's Are Down, and Joy.

The Cult is the freshest album the group has produced to date. It seethes with tracks

with The Cult's unique playing style. "We went through bass players who were technically equipped, but didn't have the creative backbone," explains Billy. "With Craig, we hit the right mix." With a sometimes stinging wit on stage and behind the scenes, Adams helps set the tone for a seamless working partnership.

As for Scott, he's self-described as being a bit breezier behind the scenes. Behind the skins however, Scott is a lethal rapid-fire drummer who started out in jazz and went on to ladle out doses of percussive funk, rock and punk over the years. His previous outings with groups like Pops Cool Love and Weapon of Choice eventually brought the D.C. native to the attention of The Cult.

Produced by Bob Rock, **The Cult** is a rock album stripped to the core, punctuated with lyrics that carry a magnitude of relevance.

Songs such as *Real Girrrl* and *Star* press the issue of women in power and realizing their potential. *Coming Down* bemoans the loss of innocence. *Black Sun* takes a hard look at abuse. *Universal You* about the power of youth and fresh ideas. *Emperor's New Horse* subscribes to holding up to responsibility, an issue Ian feels strongly about. Other songs on the album include *Gone*, *Naturally High*, *What Is Sacred*,

able with ourselves today, but not more complacent. Some bands get in a certain niche and down the line become caricatures of themselves. Right now, we're really speaking with our voice. We've always been progressive...we've always pushed ourselves in different directions artistically and not been afraid to try new things."

Fronted by Ian on vocals and Billy on guitar, The Cult is also comprised of Craig Adams on bass and Scott Garrett on drums. Both Adams and Garrett are relative newcomers to the band. Adams, a gifted bass player, had long been friends with Ian and Billy when he was picked to fill in permanently when the opportunity arose. His musical background seemed to mesh ideally

that explore the degrees of human experience and takes listeners on a journey that might touch more than a few souls.

"The road to success leads to the palace of wisdom" intones a disgusted Mr. Astbury in describing wasted opportunities, "I've been to the palace of wisdom and it's full of really bored, pissed-off 20 year old kids sitting around in jacuzzis with Hustler models, wasting away on cocaine, full of themselves and living a youthful, narcissistic existence with so much money, so many choices and options...and yet they're completely bored! Why not enjoy life, make something of life, be a martyr for humanity and lead your generation."

OVER THE EDGE

HIT PARADER'S ALTERNATIVE METAL REPORT!!

Years after CBGBs canceled its Sunday afternoon matinees, bands from the New York hardcore scene are finally getting recognition. Sick of It All recently inked a lucrative deal with East West Records and is set to release their next album late this fall. Madball has just released their debut album, **Set It Off** to critical acclaim, while the legendary Murphy's Law have not only released a new EP, **Good For Now**,

but are also enjoying the CD re-release of their first two albums, **Murphy's Law** and **Back With A Bong**.

Since their formation at a 1983 New Year's Eve party, Murphy's Law has forged a reputation as being one of the best live bands in rock and roll. There is nothing quite like a Murphy's Law show. From the moment the first chord of music is rung, the audience swells into a massive

whirlpool. Bodies fly about and those who brave the crush at the front of the stage must endure constant stage-divers and beer foam. Still, if you live in New York City, it is an event fans must periodically experience—much like a midnight viewing of the Rocky Horror Picture Show.

After failing to properly promote the band in the '80s when Murphy's Law were part of their label, Profile Records has decided that it wants a piece of the hardcore/punk/alternative market. So band leader Jimmy Drescher and Profile have put their past differences aside and have worked together on the CD transfer and repackaging of **Murphy's Law** and **Back With A Bong** together on one disc. The re-mastered disc has an improved sound, but thankfully maintains the punk charm of the original recordings.

"Profile has finally realized that they should have been dealing with this form of music a long time ago," says Drescher.

"Now that they see that bands like Biohazard and Pantera are making money, they are kicking themselves."

The label has also tapped Drescher to executive produce a compilation of classic '80s New York City hardcore music.

Murphy's Law was one of the first hardcore bands to encompass all of the sounds of the early-'80s New York underground: punk, hardcore, funk, Ska, rap and metal. When they incorporated horns into their music on **Back With A Bong**, some of their traditional fans blasted them. The style has since become accepted and they have inspired a number of bands, such as Dog Eat Dog.

Recently, Drescher has been approached by friends and fans who have complained about the similarities between the Offspring's current hit *Come Out And Play* and Murphy's Law's '89 cult classic *Panty Raid* [which appears on **Bong**]. While he refuses to become bitter or angry—he would like to discuss the matter with the Offspring before he draws any conclusions—he admits his mother has said that she is sick of hearing the Offspring song constantly played on the radio and MTV.

"I hope that someday I write a song that receives so much airplay that people get sick of it," he laughs. It is an ironic statement coming from the leader of a band who has become an underground legend and continues to influence so many bands.

Over a decade after forming the band, Drescher has no intention of slowing down. He is excited at getting the chance to play for both older fans and the new generation



PHOTO: MARK WEISS/MWA

of followers who are just discovering hardcore and punk.

"It is great that you can go to a show and see kids from the age of 16 to 40 moshing," he says. "And I do mean kids. It is a spiritual thing rather than a physical thing."

Drescher's only regret is that Murphy's Law has not recorded more albums.

"I think I should have put out more singles throughout the years," he says. "Then again, I have those timeless songs like **Beer**."

It is happy hour at a trendy Manhattan restaurant and the majority of the clientele, clad in suits and ties and sipping frozen drinks and imported beer, stare at the members of Madball. However, guitarist Matt Henderson, bassist Hoya and frontman Freddie Cricien, dressed more appropriately for the hardcore show they are playing later in the evening, seem unaware. Their only concern is straightening out the show's guest list.

"We try to get everybody in there," explains Hoya. "We don't care about the length of the list, because we know that everyone who will be coming in has had something to do with this band. If they haven't given us a car ride, then it was something else."

Rounded out by drummer Will Shepler and guitarist Vinny Stigma (the New York City hardcore scene personality who along with Murphy's Law's Jimmy Drescher is credited with creating and implementing the term "mosh"), Madball continue the legacy of the legendary Agnostic Front. Henderson, Shepler, and Stigma were part of Agnostic Front's last line-up, while Agnostic Front vocalist Roger Miret not only introduced his brother Cricien to hardcore, but is also currently acting as Madball's manager. And as their impressive Roadrunner debut **Set It Off** indicates, Agnostic Front has also had a profound influence on the band's sound.

"There is an obvious connection," admits Cricien. "But we have our own thing too."

"We are coming from a different angle," adds Henderson. "The spirit is there, but this is a different band. It is 1994, not 1984."

The band has also been praised for helping to breathe new life in to what has been a dormant New York hardcore scene.

"We kind of re-ignited the flame," admits Cricien. "We have brought back

Madball



that old-style of hardcore. Not just the music, but also the feeling itself. In the process, we have inspired a lot of people to start new bands. And after the older guys see us, they say: "Wow, I want to get back into this music again."

"For awhile, you didn't really hear any real hardcore," adds Henderson. "You only heard hardcore influences."

Yet hardcore has always been more about style and attitude than it has a genre of music.

"Hip-hop, even back when hardcore flourished in New York City, was the same thing," says Hoya. "It wasn't for everyone. It has its own culture."

Set It Off is a mixture of "old and new flavors." It features music from the band's '89 debut single *Ball of Destruction* and newer material the band broke in last year opening for acts as varied as Obituary, Dog Eat Dog and New York hip-hoppers the Beatnuts. The album's cover photo of an infant holding

a gun is as poignant as it is humorous. Surprisingly, it was not what the band originally had in mind.

"We wanted a cover depicting urban violence," explains Henderson. "Violence is a part of life, but senseless killing—like killing people for their shoes—it is out of hand. So we chose a CD cover that shows how people are born and bred into a society that is basically insane."

"A gun doesn't jump up and start shooting people," continues Cricien. "It is the person who fires the gun that is crazy. People try to blame everything else. They say: 'Guns do this and guns do that. No. It is the person who held the gun."

"Unfortunately, it seems that people have to carry something to protect themselves. You hear stuff going on and you wonder: 'What am I going to do now?' What if I'm with my girl or my kid. What happens if some guy looks strange at me and I accidentally look back at him the

wrong way and he pulls out a gun and starts shooting? How do I defend myself? New York City has become like the wild west."

Every ending brings a new beginning. Waiting to perform at 1992's New Music Seminar, Shudder To Think frontman Craig Wedren slowly paged through a comic book, in an uncharacteristically melancholy mood. The show marked the end of a chapter for the band who had decided the previous winter to become a full-time venture. Their new heavy touring schedule had already resulted in the departure of guitarist Chris Matthews. And though he had been replaced by Nathan Larson, his leaving hit the band hard. Drummer Mike Russell chose to re-evaluate his priorities. The New Music Seminar show would be his last. Afterwards, he would be heading home to Washington, D.C. to pursue a career as a school teacher.

The band's then-new release **Get Your Goat** had met with unanimous rave reviews and ex-Jawbox drummer Adam Wade had been tapped to take over for Russel, but Wedren still had feelings of uncertainty.

"We haven't got down to work, so the fear will be there until it's proven one way or the other," he said. "Fortunately, I write most of the music, so the progression to the next album won't be 'Oh, my God! Where did the people who created the music go?' It will be different, but it will be a logical move."

Thanks to two years of nearly non-stop touring, playing every dingy dive that would have them, the new line-up has jelled and Shudder To Think are stronger than ever. All the fear has subsided and the band has just issued its major-label debut, **Pony Express Record**.

The new album is the "logical progression" Wedren had promised. Shudder

To Think continue to be the alternative to the alternative, mixing melody and soothing vocals with abstract fractured riff that twists the traditional structures of hard rock.

While the band is now signed to the Sony-imprint, Epic, Wedren and Larson say with a glint in their eyes and evil smiles, that they are not about to let up.

"We haven't been messed with artistically," say Larson of the band's burgeoning relationship with their new label. "We've been able to make the exact record we wanted to make."

Despite having the backing of a major label, Wedren and Larson realize that the band's success would ultimately come the old-fashioned way through continual,

tireless road work. Still, they have received exposure from some of their more high-profile fans. Smashing Pumpkin's Billy Corgan and James Iha have been singing the band's praises in recent interviews and took the band on tour with them last year. Ironically, Shudder To think managed to stir-up controversy at one show in San Diego, when Wedren performed nearly nude (he wore sneakers, a scarf, and a banana on his shoulder). When this year's Lollapalooza headliners were asked for suggestions of second stage acts, Shudder To Think was immediately recruited. The hard work has begun to pay off.

Formed in the Mid-'80s, right out of high school in Washington, D.C., the

Shudder To Think



band (which is rounded out by bassist and founding member Stuart Hill) recorded a couple of singles and an album before hooking up with the Dischord Records in 1990, for whom they released a trio of albums (**Ten Spot**, **Funeral At The Movies**—both now available together on one disc—and **Get Your Goat**).

While it now seems like a lifetime ago to him, two years ago, Wedren confessed that the more music he composed, the more it seemed unnecessary.

"The first album was experimental," he explains. "We took material from a huge span of time. But it was a learning process for us. We were just finding out what it meant to be in a band."

"The new album is moodier and a hell-of-a-lot heavier, the production is vastly improved and there is a great chemistry between the four of us in this band. We were able to stamp out what we were trying to say, whereas on our first album we were trying to do something that didn't quite click."

The band formed in the mid-'80s, when Moggridge met up with bassist Mark Bodine.

"We threw a band together and were playing things like Metallica's *Creeping Death*," he laughs. "We were kids and we didn't realize just how awful it was. We started jamming that next summer and soon joined up with vocalist Carl Fulli."

Epidemic, which also includes drummer Bob Cochran, came to the attention of Metal Blade Records with their



Epidemic

"I can actually see myself, at some point soon in my life, feeling that making music at all would be pointless," he said. And while the song writing process has now changed with Larson's creative input, Wedren admits that he has not entirely reconsidered that thought.

"Hopefully and ideally the music will continue to change, evolve and open up," he explains. "Otherwise—and I believe I speak for everyone in the group—I don't want to continue doing it."

With **Exit Paradise**, Epidemic guitarist Moggridge feels that the band has established its sound.

The concept of **Exit Paradise** has to do with disillusionment.

"It deals with the way your view of the world changes," explains Moggridge. "When you are growing up you are fed all of these rules and images such as 'learn your manners' and 'be nice to people.' When you are young you are given this impression that the whole world is rosy and everyone gets along. But as you grow up, you begin to realize that people basically at each other's throats and have screwed-up values."

"I work in a mail-room at a law firm and I get all of this class-ism and snob-bish nonsense and people treat me like garbage because of where I work."

Extremities '91 demo.

"That was the clincher," says Moggridge. "They had been watching us for a while before that, but as soon as they got the demo, they signed us."

Having established themselves as a live band, Epidemic are looking forward to heading out on the road after getting the chance to play at the prestigious Milwaukee Metal Fest.

"We let our songs grow live," says Moggridge. "People who see us live tell us how much more heavier our material is than on record. We felt that live was the type of band we were and we wanted to capture that on record." On **Exit Paradise**, they have succeeded.

Alright kiddies it's time for a biology lesson. Wait...wait... before you turn the page in disgust thinking that this is gonna read like some school assignment, at least give us a chance. What we want to talk about here are the grey squirrels of Arizona. Now, we can hear you thinking to yourselves, "Okay, those dopes at **Hit Parader** have finally lost their marbles *completely*." But what we want to do is show you the direct cor-

relation between those itty bitty squirrels and heavy metal music. Yeah... right, we know ...we know. But, here goes. You see, millions of years ago some of those squirrels found themselves cut off from their little squirrel brothers and sisters by the development of the Grand Canyon (you know, that real big hole in the ground.) What happened then was that the squirrels that were cut off from the mainstream squirrel population slowly devel-

oped into a totally separate sub-species. End of lesson.

Much the same has happened within the heavy metal world in recent years. (See, we *finally* got to the point, more or less.) We've had "glam metal", "alternative metal", "grunge metal" and "speed metal" all evolving from the basic metal lifeline. One of the strangest of these evolutionary sub-genres is unquestionably "death metal", and at the moment there's

NAPALM DEATH

BY WINSTON CUMMINGS

Napalm Death:
"Working with a
big label has had
no impact on our
music."



CALL OF THE WILD

PHOTO: MATT ANKER

no finer proponent of this style anywhere in the world than the band called Napalm Death. (Hey, now we're *really* getting to the point.) Over the last eight years, on five overwhelming albums, these British bashers have taken the death metal genre to new heights— or depths, if you prefer— of power, anguish and brutality. And now, with the release of their latest lesson in destruction, **Fear, Emptiness, Despair**, vocalist Brian Greenway, guitarist Mitch Harris, bassist Shane Embury, guitarist Jesse Pintando and drummer Dan Herrera seem prepared to take the metal genre to an even more extreme evolutionary state.

"We're not like anything else out there," Harris proudly stated. "When you hear us, you know we're not from Seattle, and we're not doing any of the '70s-retro revival thing. But at the same time, we're a mixture of everything that has gone on before us. When I describe Napalm Death to someone, the term I use the most is 'extreme'. But it's much more than that. I know people look at us as a death metal band or a 'grindcore' band, and I can accept that— to a point. I don't want us to be limited by such a classification. We are all that, but much more."

Napalm Death has been battling against musical classifications as well as metal traditions since they first formed in Birmingham in 1982. For more than four years they struggled to find a fan base, with musicians coming and going at an alarming rate, and British record labels turning their noses up in disgust at the band's early ham-fisted efforts. But by 1986, things began to change. That year, the band, then a three-some, recorded their first album, **Scum**. Shortly thereafter, two more members departed, leaving drummer Mick Harris (no relation to Mitch) alone— truly a one-man band. Soon, however, a new version of Napalm Death began to take shape, and by 1988, the band was once again rocking faster and louder than anyone else on the planet. The personnel changes continued, however, making a long-term N.D. family tree resemble something akin to a jungle rain forest. But that didn't deter the group's members. They just kept plugging away, and checking the I.D. badges of the group's latest members.

"In the early days, the band was living all

over the country," said Embury, who as a six-year member ranks as the group's veteran. "We'd just get together for live shows and to record. There was really no sense of togetherness. That's what we have now. But I like to think that no matter who's been in the band, and just naming them would probably take up most of the space you have here, there has been a continual sense of purpose to Napalm Death. No matter who's been in the group at any given time, there's been a spirit that's lived on. To me, that's the most important thing."

On **Fear, Emptiness, Despair**, the maniacal forces that have been driving Napalm Death for a dozen years are still very much in evidence. In fact, it could be argued that this record is by far the most focused, concise and compelling album the band has ever created. Perhaps one of

songs more cohesive— but that has nothing to do with the label. I know some of the fans don't accept that, but it's true. The label people have been very supportive of us, but they have allowed us to be ourselves. We wouldn't have allowed it to be any other way."

On their new album, Napalm Death have slowed down their hell-bent sound ever-so-slightly in an effort to increase the intensity level of their sonic attack. While their music still zips by at 100-miles-an-hour, there's more crunch to this musical bunch this time around, and the band has expanded their approach to encompass a variety of exciting new approaches. No, there's still no attempt to sound like Pearl

"This album isn't as fast as some of our earlier ones."



PHOTO: FRANK WHITE

the reasons for this is that for the first time the band is enjoying major label attention on a world-wide level, allowing them more financial backing than they've ever had before. While Embury denies that having a major label behind them has had any impact on Napalm Death's means of conducting business, it seems pretty obvious that the security a big-time operation affords has done N.D. a great deal of good.

"I can tell you very honestly that working with a big label has had absolutely no impact on our music," he said. "The best thing the label did was decide to leave us alone. I mean, that makes sense, doesn't it? Why would you agree to work with a band like ours then want to change anything around? We have made some musical changes on this album— making the

Jam or even Rush— thank goodness. This is still full-throttle, pedal-to-the-metal, speed-kills music, played as only the masters of the genre can play it. Love it, or hate it, you've got to admit that when it comes to playing the fastest death metal around, nobody does it like Napalm Death.

"This album isn't as fast as some of our earlier ones," Harris admitted. "But we make up for the loss of any speed with an increase in intensity. I've been told that this may just be the heaviest record a major label has ever released in America, and that's something that makes me very proud. We'd like to think that this album will break down some barriers for us, especially in America. We'd like to believe that after having a taste of Napalm Death, American fans will realize what they've been missing."

**STEPHEN
PEARCY**



HIT PARADER

It's now been a decade since Stephen Percy burst upon the scene as the brassy, ballsy, bratty lead singer of Ratt. Back then Percy was one of the kings of the L.A. rock scene, having run those city's streets in the early days with the likes of Nikki Sixx, and having helped pioneer hard rock's MTV invasion thanks to Ratt's groundbreaking video for their trademark tune, *Round And Round*.

A decade later, Percy finds himself in a very different situation. Today Ratt is nothing more than a distant memory to the dark-haired vocalist, and the music scene has changed radically. Yet as Percy prepares to hit the road to support the second release by his new band, Arcade—a disc called **A-2**—he feels that both his band and his music are as contemporary as anything else currently on the rock scene. While '90s purists and leaders of the Alternative Nation may initially scoff at Percy's notion, a listen to **A-2** may be enough to convince many that the dude may just be speaking the truth.

for you. But what we are trying to say is that before you dismiss 'em (as many fans did on their less focused debut effort) at least give 'em a chance.

"That's all we can ask for," Percy said. "If people listen to us, then I know they'll

"Don't think you know the music I make because of what I did with Ratt."

like us. It's the people who prejudge us that I don't understand. Since when has judging a book by its cover become the cool thing to do? The fact is that we developed a nice

bands did isn't still cool—if those things are updated and brought into a more contemporary context. That's what we've done. Now if we can get a little help from people, I think Arcade will do just fine."

Among those "people" that Percy alluded to are undoubtedly the folks at MTV—the channel that both launched Ratt and generally ignored Arcade's debut effort. Percy hopes that the powers-that-be at the video channel approach his newest effort with open minds and open ears because he, more than most, knows exactly how important the backing of MTV can be in a band's eventual success or failure. Having been on the "up" side of that equation once in his career, he hopes to avoid being on the "down" side this time around.

"Things there are handled so arbitrarily," he said. "I don't know if the videos are really watched at all. But hopefully, somebody up there will get hip to what we're doing and realize that they can't avoid it. But I don't want to sound angry—it's

ARCADE

"Don't think you know me or the music I make because of what I did with Ratt—or even what we did on our first Arcade album," Percy said. "Ratt's music was right for the times. It was the music of an era. I'm very proud of the music I made with that band. But this is a new time, and the music we're making now is right for *these* times. I'm just as comfortable with this music as the classic Ratt tunes, but I think this music is really where my creative heart is. This is hard, heavy, driving rock and roll. It's fun to play, and it's fun to listen to. I think anyone who does give it a listen will really get off on what we're doing."

Whether you're a fan of old-style Ratt pomp-and-circumstance rock or true believers in today's cutting edge alternative style, Arcade has something to offer you. Yeah, we really mean it. This ain't no "bought and paid for" glad-hand publicity puff piece designed exclusively to try and convince you that these guys actually have something to say. The fact is that Percy, former Cinderella drummer Fred Coury, guitarists Frankie Wilsex and Donny Syracuse and bassist Michael Andrews walk the fine line between commercial accessibility and grunge energy, and they do it with a style befitting the band's long and often illustrious rock pedigree. Nah, we're not trying to convince you that if your idea of a good time is a headbangin' evening with Pantera, let alone Biohazard, then Arcade is the band

PLAYING TO WIN

BY ROB ANDREWS

following with the first album—something to build upon. It's our goal this time to take that foundation and build an empire! I know what it's like to blast to the top with your first album then struggle for years to try and match that. This time I'm enjoying a slower, steadier ride to the top."

Throughout **A-2**, Arcade's music displays an energy and drive that virtually leaps out of your stereo speakers. Percy and his boys have taken the bold step of throwing an exciting array of new musical styles into their boiling rock and roll cauldron. But before you go and think that the band has totally thrown away their "classic" rock roots, check out tunes like *Angry* and *Chain To Me*, which harken back in spirit—if not necessarily in style—to the glory days of mid-'80s rock. As Percy knows, you may be able to teach an old rock dog a new trick or two—but that doesn't mean he's got to forget all his other tricks in the process.

"You just don't take more than a decade's worth of experience and toss it out the window," he said. "We've intentionally shied away from the associations with Ratt and Cinderella because those bands really don't have that much relevancy to where Arcade is coming from. But that doesn't mean that certain things those

more a case of frustration. I know the power they have, but I also know how good this band is. This is the best music I've ever made. I don't want people to miss out on this band—I say that for their sake as well as my own."

Isn't it nice of Stephen to be so concerned with all our welfare? Actually it is kind of nice to know a guy who sold over 15 million albums in his lifetime still cares so passionately about the music he makes. He doesn't care if Arcade has to play in clubs and travel by bus on their next tour (a long way from the jet-to-the-arena lifestyle enjoyed by Ratt), he just wants to get out there and share his music with as many people as possible. With any luck, **A-2** will hit the response nerve within the rock populace that its predecessor missed, and Percy will get his chance to live life in the spotlight again.

"It's really not the fame and fortune that's motivating me this time," he said. "With Ratt, I've got to admit, the money, the women, the attention was really great—very, very enjoyable. And I'm not foolish enough to say it wouldn't be enjoyable now. But I've been there—I've done it—now my full attention is on the music. It makes a difference. I can hear it, can you?"

SHOOTING STARS



THE OFFSPRING

The Offspring can't help but make you smirk. That's what happens when you take hard rock riffs, sprinkle in a smattering of punk energy, alternative sensibilities and even a touch of reggae rhythms. What vocalist Dexter Holland, guitarist Noodles, bassist Greg K and drummer Ron Welty end up with is an infectious rock hybrid that can't help but make your foot tap, your head bang and your face smile. On their second album, **Smash**, these Southern California rockers have managed to present their unique musical stylings without losing an ounce of the scathing lyrical strength that is perhaps their greatest strength. Subject matter for this quartet will run the gamut from gang violence to freeway shootings— all housed within catchy, aggressive songs just born to be bad.

"It seems like melodic punk music

could very well be the next big thing," Holland said. "I've felt that way ever since some of the SubPop stuff started to catch on with the mainstream. Some people have a misconception that punk rock has no musical value. But a lot of bands out there are proving that isn't true."

The Offspring have been steadily building up a loyal cult following throughout So Cal since their formation in 1992. Their sound apparently holds a special fascination for the "upper crust" kids from the band's home stomping grounds in wealthy Orange County, kids who feel their own angst and concerns are being overlooked and neglected. On their debut disc, **Ignition**, the group managed to touch a nerve within these "neglected" kids, presenting issues near and dear to their hearts in an up-beat rock format. Now, with the release of **Smash**, it appears that The Offspring are ready to take their message nation-wide.

"I don't think it's just rich kids in Orange County who like what we do," Holland said. "The response we've gotten to the album, and especially to *Come Out And Play (Keep 'Em Separated)* has really been great. We've heard the song on the radio, and MTV has jumped on it, and people everywhere seem to like it. That's great."

MACHINE HEAD

Machine Head hail from the "other" side of The Bay— Oakland, California, to be exact. Oakland doesn't have the glitz and glamour associated with San Francisco. It's a tough, blue collar town where life can be hard... and short. It is from the rugged urban street scene of Oakland that vocalist/guitarist Robb Flynn, guitarist Logan Mader, bassist Adam Duce and drummer Chris Kontos have emerged. And on the debut album, **Burn My Eyes**, they present a musical profile that's just as tough, just as gritty and just as unforgiving as the streets they call home. Their music is violent, angry and often ugly; a roaring cry of emotion grips the listener by the throat and simply won't let go.

"Our songs are reflections of some of my personal experiences, both good and bad," Flynn said. "I'm trying to create something positive from a very negative environment. The inner cities of America cry out and bleed, and most of suburbia neither hears this nor sees this. We come from a world that is cold and dark, where survival is a fight from each day to the next."

Formed during the summer of 1992, Machine Head immediately started winning over a hard core group of supporters who rallied around the band's battle-cry visions of the urban landscape. On stage, the sheer aggression and energy the group puts forth has made some label them as "a new metal voice for the '90s", but the group members themselves don't necessarily want to speak for their generation. Yes, Flynn admits that he wants those unaware of his surroundings to open their eyes, but he realizes the complexities and causes of inner-city turmoil are issues that are often difficult to tackle head-on.

"The ultimate goal is to use my words as a means to instill some visual impressions and open some eyes," he said. "People tend to freak over my lyrics, but people have to see that what's going on here is more than a blip in their morning paper or a flash on the TV screen."



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CELEBRITY RATE-A-VIDEO

BY GAIL FLUG

The members of Savatage, bassist Johnny Lee Middleton, drummer Steve Wacholz and vocalist Zak Stevens, affectionately nicknamed this **Hit Parader** column "Trash-A-Video". We thought we'd give them stuff they would either love, or hate and we got some surprising results.

SAVATAGE

Until I Fall Away, *Gin Blossoms*

Zak: Isn't this the guys who did *Hey Jealousy*? The guy is a good singer, I always liked his voice. The song has a nice solitude feel to it.

Johnny: A very relaxing tone to it.

Zak: I like the video because it's not like the new videos where everything is flashing one frame every second and a half and you get dizzy watching it. I like the live sections with the band.

Johnny: I'm enjoying this. The cinematography is cool.

Steve: The video is great, actually. It flows really well and the song shows a little bit more of their musical side than their pop side.

Zak: I agree. I saw their platinum record up on the wall at a radio station I was at, and I think that tells it all.

Wild Night, *John Mellencamp*

(All cheer at the sight of a woman wearing panties pulling up her jeans)

Johnny: Cool bass line... It's about time they had somebody jamming on that thing.

Steve: Who is that girl?

Zak: This video opened up righteous!

Johnny: The beginning was my favorite part.

Zak: The song? Oh, yeah... The instrumentation is a lot different than the original. I think Van Morrison used horns where Mellencamp is using the bass line. I like it.

Johnny: Well, I wouldn't buy it but I would like to play the video backwards so she will be taking her clothes off!

Steve: It doesn't do a lot for me, it's nothing original, but it's John Mellencamp.

Come Out And Play (Keep 'Em Separated), *The Offspring*

Zak: That riff is the theme from *The Munsters*. The thing is, the music is great. I like the beat and the guitars but this guy is not a real singer. He's screaming, he's not really

singing. He's a monotone singer.

Johnny: I don't know, I just don't like it. It sounds like a garage band.

Steve: Well, any white boy wearing dreadlocks...

Johnny: The video is actually interesting, it's got that negative film thing going.

Steve: Well what do you want for Epitaph Records? They gotta change the name of the band from the Offspring to Stillborn or something like that.

Johnny: There's that riff again. It's sort of a cross between *Walk Like An Egyptian* and *The*

skinhead mentality they are.

All Fall Down, *Blue Murder*

Zak: I really like this song.

Steve: All I got to say, John Sykes leaving was the demise of Whitesnake. He was Whitesnake.

Zak: This takes me back to Thin Lizzy.

Steve: You know, this song is so good, it got a lot of airplay and I can't believe their record company gave them no money to make this video. They are such a brilliant band. I don't have this record, but I love their first one. I used to play the crap out of it.

Zak: The video looks like it was supposed to be used for something other than a national video, but that could be cool.

Johnny: The song is great but the video is not bad for what they had to work with. They are one of those bands suffering like we are for the kind of music they play. No one is giving them a chance. He's a smoking guitar player.

Delia's Gone, *Johnny Cash*

Zak: Wow! Cool! Johnny rules!

Johnny: I grew up listening to Johnny Cash, there's no way I'm gonna trash Johnny Cash.

Zak: We can't trash Johnny Cash, you're talking Southern boys here.

Johnny: My dad would shoot me. He'd say "Why you think we called you Johnny, son?"

Zak: Johnny's got a great attitude. This is like heavy duty. It's a mixture of metal, grunge and country.

Johnny: This is very strange. If my grandmother saw Johnny Cash doing this now, she'd be rolling in her grave.

Zak: He's going for the popular thing. He's

like coming back because people think he's cool.

Johnny: This is probably the best video. I would have never imagined Johnny Cash doing something like this. It sure put you in a weird mood.

Take It Back, *Pink Floyd*

Johnny: Well, any band who has their own blimp could certainly afford to do a video like this.

Steve: It didn't sound like Pink Floyd, the beginning sounded a lot like U2.

Zak: Dave Gilmore is a guitar god. Pink Floyd just makes each record sound great. They never sound dated and you can't really put a time on it. It must be nice to be able to do that.

Johnny: They probably spent more money on this video than they did on their blimp. It gets boring though. It doesn't really go anywhere.

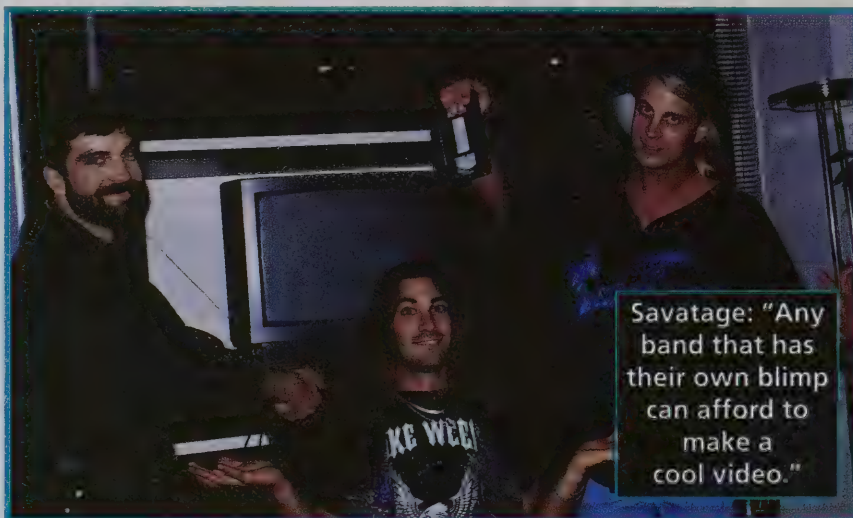


PHOTO: GAIL FLUG

Munsters' theme. It's got a punk attitude. They probably get a good mosh pit going with this. Not bad for low budget. I still don't dig it though.

Slip Slide Melting, *For Love Not Lisa*

Zak: Oh, this is from *The Crow*!

Johnny: Who are these guys?

Steve: Who cares?

Johnny: Grow some hair guys... I like it better than the last video but that's not saying much.

Zak: The video is good. I like the film thing going on behind them.

Johnny: I just don't like guys playing guitars that have to stare at them. Like they think they're going to miss a note.

Zak: They are looking down in despair. It's like everybody has to be depressed now.

Johnny: The video is kinda cool but the song blows. How they got on the soundtrack to *The Crow* is beyond me. I'm just not into the



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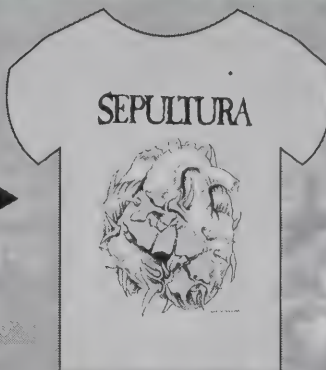
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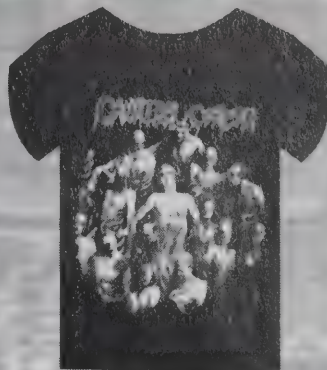
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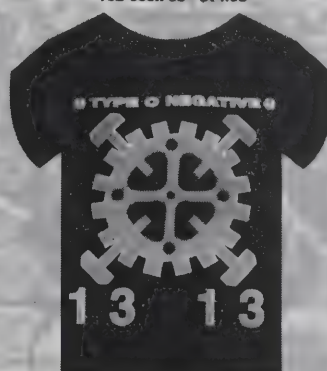
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Hobby Shop

BY ANNE LEIGHTON

Henry Rollins is the total artiste—a songwriter, singer, writer, actor, and bodybuilder. He even treats his business as an art—calls it “The art of the deal!” He loves great art—he’s a people watcher and a book reader. When **Hit Parader** invited Henry Rollins into the *Hobby Shop*, he gave us a very artistic conversation.

Hit Parader: Do you keep a journal?

Henry Rollins: Yeah, everyday.

HP: When did you start doing it?

HR: 1983. I was living a pretty interesting life on the road, I figured I’d better start documenting it.

HP: Do you use your journal entries for your spoken word recordings?

HR: I’ve put out eight spoken CDs. I’ve been doing that a long time. They’re usually live—just me going off. I don’t really use a paper or prepared stuff. I just go up there and wing it. That journal’s just documentation.

HP: Do you tell tall tales?

HR: No. The truth is always the most incredible fiction out there. Fiction is always written by those who don’t have a life. I’ve got a life and what happens to me is as good as anyone’s fiction. Fiction is based on real life anyway ‘cause it’s about emotions and situations and life and death. Stephen King doesn’t go anywhere. He lives at home in his computer. He lives a sheltered life. Then you read an author like Nelson Algren (**Walk On The Wild Side** and **The Man With The Golden Arm**—became Frank Sinatra movies.) All his writing is brilliant. His first novel came out 40 years before Steinbeck’s **Grapes Of Wrath** and it’s the most intense thing you’ll ever read about depression era dustbowl America. It’s called **Somebody In Boots**. He wrote it when he was 20-something. He lived on trains all through the depression era and went around through the country as a hobo. He’s written some of the best literature this country’s ever had. He’s Ernest Hemingway’s favorite writer. My mom turned me on to my

first really cool books. She made me read Charles Dickens, John Steinbeck, Ernest Hemingway. When I was in Sixth grade I already read most of Steinbeck’s work and luckily I had a few teachers who turned me onto other cool things. Unfortunately, when I was in high school, I went to a pretty strict school where you wore uniforms and were told to sit down and shut up a lot. So it was very conservative in a way and there was no one to turn me onto Henry Miller or even stuff like Dostoyevsky. I found that stuff later on after school. As soon as I read Henry Miller and I realized books could start revolutions in your mind, that’s when I started seeking out heavy stuff.

HP: Do you approach character creation the same way you approach writing?

HR: Yeah, that’s the only thing that attracts me about acting, besides the money. The money is nice because I can do a movie for six weeks and improve my book company. “Now we can get a Xerox machine—cool.” I find that it’s all about being honest. The emotions are real. Being mad is real. Jealousy is real. I’m not trying to say I know anything—you just have to be able to deliver these emotions on cue. Okay, ready, action, you gotta be able to hit it at 3 in the morning on the 20th take. That’s why they pay you so much. They don’t care that

something to be around.

HP: Doesn’t everyone have the potential to have a wide range of emotion?

HR: Oh yeah, that’s why when everyone comes to me and says “You’re amazing, I tell them, “Okay if I am, then you are.” They’ll go, “No way, I’m nothing.” I say, “No, if I can do it, you can do it. I came from working in an ice cream store. I worked for a living at \$3.25 an hour. If I can wrench this stuff out of me, you’re probably gonna do it better.” That’s what I acknowledge as the truth, ‘cause I don’t feel like a star or celebrity. I never have. To me all that’s very annoying. It’s what doesn’t allow you to walk down the street in New York without getting hassled every ten feet. Oh, it’s people who like you. And I—kind of—unconditionally like them, too. But it’s not anything like “it’s so great to be famous.” I just want to do the work. If you were a roadie and loading in the amps and people kept pestering you for an autograph, you’d be like “I got work to do—please.” That’s how I figure my thing is. I don’t feel special. I’m the guy who sings, he’s the guy who loads the stuff, he’s the guy who drives the truck. To me it’s all the same. You’re the guy who buys the ticket and comes in, we’re all equal. Without one of us it doesn’t happen.

HP: That’s Arnold Schwarzenegger’s philosophy. He always makes a point of saying that 100 pounds feels the same to him as it does to anyone else.

HR: That’s the nice thing about weights. I’ve worked out all over the world. It’s nice to be in Osaka, Japan and run into a bunch of 45 pound Olympic weights and a 45 pound, 7 foot Olympic bar and go “Ahh, just like the one I worked out in in Cleveland last week.” I do that all over the world. I go to gyms and it’s always that. It’s a wonderful constant.

HP: What did you train yesterday?

HR: I was working out at the Golds in Boston and it was a big chest day. I do light/heavy on chest and it was a heavy day. Hit it hard. I saw a girl dumbbell press 100 pounds yesterday—she hardly weighed anything. She had her discipline and muscle control down. She was streamlined—she wasn’t bulky. She looked like a swimmer. Boy, was she strong. She’s made out of superior stuff. Some people are just blessed.

HP: Does something like that inspire you?

HR: Whenever I go to the gym I’m inspired, even when I see scrawny guys bench pressing potato chips. At least they’re off their asses and doing something. They’re not at the bar watching the baseball game with a pitcher of beer. They’re at the gym and who cares what they’re lifting. The fact that they are there, I go “right on.” And that’s the great thing I love about gyms. Rarely do I run into the gym bullies who say, “They’re wimpy.” People are really working hard. There’s an interesting sense of camaraderie I’ve found and it’s really cool.

HENRY ROLLINS

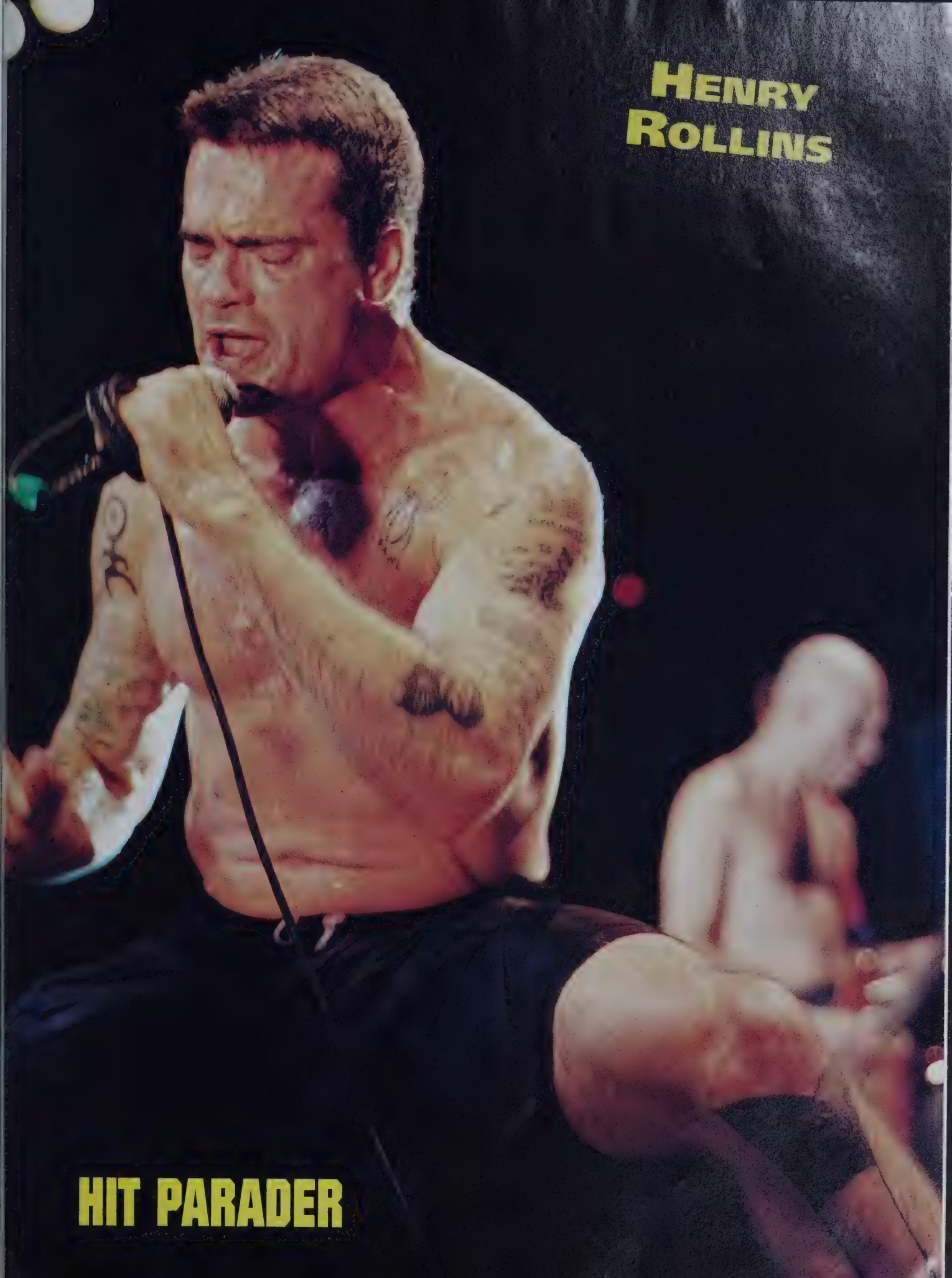
you’re tired—they want the damn take. And you deliver it and deliver it consistently. That’s technique, discipline and a dedication to honesty. So acting I respect. I work very hard trying to make the stuff real so it’s not me up there anymore. It’s that guy. That’s what the art of that art is.

HP: I bet there’s a screenplay in your heart?

HR: Yeah, a couple. I just don’t have the time. I’ve taken notes on a couple of different things. I even flexed the ideas in front of a few directors and they all dug it. I plan on doing some different stuff. The movie thing, I wouldn’t be interested in directing, but I wouldn’t mind attempting some writing and I wouldn’t mind getting some more chances to do some high caliber acting. I like to get parts like Gary Oldman gets where you could absolutely hit the roof and really push it. Gary is someone I really admire.

HP: Most rockers want to play “villains,” they don’t know about challenging their emotions.

HR: I like Oldman, ‘cause he cries and laughs and screams in one film. He hits high, north, south, east and west in every film. And he really goes deep to get it out of himself. And I have so much respect for that. He’s an intense dude. We’re talking about a guy who has energy control like a laser beam. It’s really

A high-contrast, black and white photograph of Henry Rollins performing live. He is shirtless, showing extensive tattoos on his arms and chest. He is holding a microphone close to his mouth, singing with a pained or intense expression. The background is dark, with a blurred figure of another person visible in the lower right. The text "HENRY ROLLINS" is in the top right, and "HIT PARADER" is in the bottom left.

**HENRY
ROLLINS**

HIT PARADER

INDIE REVIEWS

FEAR OF GOD, TOXIC VOODOO

Fear Of God's driving force, Dawn Crosby, has staked out quite a reputation for herself over the last few years. Here's a hard nosed chick who actually walked

the band apparently seeks. On an album that attempts to reveal hidden truths about our modern society, this California-based quartet often veil their messages in almost impenetrable lyrical forays. This

that marks it as something above the norm.

Rating: ***

THUNDERHEAD, KILLING WITH STYLE

Thunderhead is a pure, straight-forward heavy metal band. Drawing their main inspiration from Kiss, Thin Lizzy, Accept and the Scorpions, these German rockers pull no punches when delivering music with maximum impact and minimum fluff. This is balls-to-the-wall rock from first note to last; and a listen to such tracks as *Young & Useless* and *Movin' On* will satisfy the hard rock "jones" of any true headbanger. Yeah, they may be locked in the mid-'80s time-war, but



Rhino Bucket: A lethal dose of pure rock and roll.

out on a half million dollar major label record deal to pursue her "artistic integrity". Now, with her integrity intact, Crosby and her latest version of Fear Of God have released **Toxic Voodoo**, as powerful a blast of punk-meets-metal energy as one is likely to encounter any time soon. On such songs as *Ultraviolet*, *Swine Song* and *Cloud Chamber*, Crosby presents some powerful tunes filled with riveting melodies and lyrics that showcase a woman's point of view on a variety of intriguing rock and roll subjects.

Rating: ****

EPIDEMIC, EXIT PARADISE

Epidemic state that their latest effort **Exit Paradise**, is "a documentation of how the protective veil of innocence can be savagely torn away, revealing the harsh ugliness of life." Yeah...right. Actually this is a pretty good hard rock album, but the fact is the often predictable approach utilized on such tracks as *Vulture*, *Void* and *Lament* fail to live up to the lofty goals

dichotomy occasionally serves to rob the power of their music of its most basic appeal.

Rating:***

PUSHMONKEY, MAIZE

Pushmonkey are one of those bands that are almost impossible to categorize. Part punk, part alternative, part country, part rap and part rock and roll, this Texas-based quartet is probably the first hard rock band ever to include a cameo appearance by country legend Willie Nelson on one of their albums. On their debut album **Maize**, these boys manage to hold together their intriguing mix of musical reactants without losing much forward inertia— and that's a difficult task considering the number of conflicting musical ideas that run rampant in such songs as *Media Shark*, *A Little Harder* and *Monsters*. While Pushmonkey's diffuse style may turn off as many potential fans as it turns on, all-in-all their music displays a fresh intensity

don't try to convince Thunderhead of that; on **Killing With Style** they're out to prove that metal will live forever!

Rating:****

RHINO BUCKET, PAIN

On their first two major label albums, Rhino Bucket found themselves continually compared to Aussie thud rock legends, AC/DC— and most of those comparisons were favorable. How ironic, then, that on their third release (and first indie album) **Pain**, these guys should hire no one other than former AC/DC drummer Simon Wright to take over their drum stool. Wright fits right in on this collection of randy rockers, helping to supply a heavy back-beat for Rhino Bucket's bluesy, ballsy three-chord anthems. In case you missed the band's first two releases, make sure to check 'em out— but not at the expense of **Pain**. This one's a lethal dose of pure rock and roll.

Rating: ****

RATING SYSTEM: *****=EXCELLENT ****=VERY GOOD ***=GOOD **=FAIR *=POOR

In The Words Of THE SNIDER...

"This Record Don't Talk-
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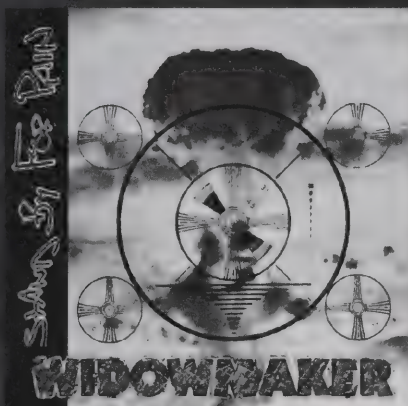
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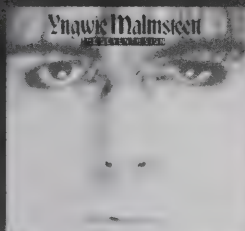
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100) GO HOME 101) SHELTER ME 102) GIFT FOR DAD

COMPILED AND EDITED BY ANNE LEIGHTON

THE STORY BEHIND THE SONG: CANNIBAL CORPSE'S "SHE WAS ASKING FOR IT"

Appearing in **Ace Ventura: Pet Detective** was only the beginning of Cannibal Corpse's theatrical endeavors. These days frontman Chris Barnes says he's developing his horror film ideas into songs. He says *She Was Asking For It* is about a woman who was murdered by strangulation while having passionate sex. The title is a typical lame line that men often use as an excuse to put the blame on the female after they've attacked scantily-clad women. Barnes wants to go on record as not being a violent womanizer, and he certainly doesn't condone those actions. "Girls always ask me, 'Do you hate women, do you want to kill them?'" He says, "No it's just my own thoughts like you'd start writing a script for a horror film. The woman is always the innocent victim. In horror you always want to destroy innocence whether symbolically or blatantly. I wanted to make it like a good-loving-gone bad kind of song."

Barnes says *She Was Asking For It* is an emotional story song and he doesn't want it to inspire any copycat actions. (Of course if there are, Joan Jett has no problems with her fans' copycat actions of using self-defense as her song *Go Home* explains). Barnes explains, "It's basically the guy's own struggle with his memory. He wakes up and she's dead next to him, and his memory keeps coming back, 'she liked getting strangled while we were having sex.' She was asking for it."



SHE WAS ASKING FOR IT

CHRIS BARNES
ALEX WEBSTER
JACK OWEN
BOB BARRETT

As recorded by CANNIBAL CORPSE

Take me back,
back to the scene.
It's coming back—
I remember her screams,
the fear in her eye,
the night she died.
It left me empty—
hollow inside.

Dead to the world,
I see only black,
there's blood on my hands.
Dead to the world,
I see only black,
the blood of the dead.

Feelings deep inside
I don't understand,
can't fall asleep at night.
I try and wake in fright.
Touch of her skin
next to mine,
warm and wet
deep inside.

Dead to the world,
I see only black,
there's blood on my hands.
dead to the world,
I see only black,
the blood of the dead.

I wrapped my hands
around her neck,
squeezing out her breath,
eyes rolled back in her head,
clawing at my skin.
I know now it's not my fault—
she was asking for it.

Memories
came back to me
in the night.
I hear her screams—
waiting in the grave,
calling out.

Come to me,
I hear her screaming—
waiting in the grave,
calling out,
but she's buried,
waiting in the grave.
Come to me
I hear her screaming—
waiting.

I wrapped my hands around her
neck,
squeezing out her breath.
Eyes rolled back in her head,
clawing at my skin.
I know now it's not my fault
she was asking for it.

Memories
came back to me.
In the night,
I hear her screams—
waiting in the grave,
calling out.

I remember her screams
the night she died.
I left her empty
hollow inside.

dead to the world,
I see only black,
there's blood on my hands,
dead to the world,
I see only black,
the blood of the dead.

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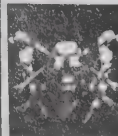
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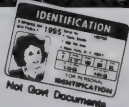
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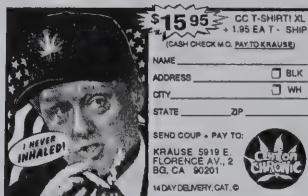
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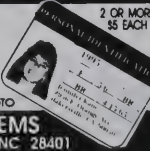
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Sister, won't you help me,
Mother Mary, may I?



And then we'll do it again.

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don't you want to come along,
say yeah!
(Yeah)
Come on say hell yeah!
(Hell yeah!)

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say yeah!
(Yeah)
Say hell yeah!
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Mother Mary may I
and then we'll do it again.

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don't you want to go?
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BORN TO BE WILD

MARS BONFIRE

As recorded by OZZY OSBOURNE
and MISS PIGGY

Get your motor running!
Head out on the highway!
Looking for adventure
in whatever comes our way!

Yeah, darling gonna make it happen,
take the world in a love embrace.
Fire all of your guns at once
and explode into space!

I like smoke and lightning—
heavy metal thunder,
racing in the wind
and the feeling that I'm under!

Yeah, darling, gonna make it hap-
pen,
take the world in a love embrace!
Fire all of your guns at once

and explode into space!

Like a true nature child
we were born,
born to be wild!
We have climbed so high,
never want to die

Born To Be Wild!
Born To Be Wild!
Born To Be Wild!

Like a true nature child
we were born,
born to be wild!
We have climbed so high,
never want to die!

Born To Be Wild!
Born To Be Wild!
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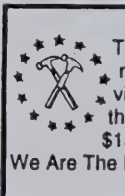
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GO HOME

JOAN JETT
KATHLEEN HANNA

As recorded by JOAN JETT

Walkin' on the streets tonight,
I am so aware of you.
Give me a reason to fight
when there's nowhere to run to.

Go Home!

Wake up, wake up,
wake up right now—
there's no one to protect you.
Hide myself behind my words,
hide myself inside of my clothes,
hide myself inside my mind.

Go home!

Go home!

Now take that voice outside of my head,
I hear that voice inside of my head.
Get that voice outta my head.
I hear that voice inside of my head,
I will choke it dead, dead,
I will stab it dead, dead,
I will kill it dead, dead.

Go home!

Go home!

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SHELTER ME

JIM MATHEOS

As recorded by FATES WARNING

Talk, talk to me,
tell me your secrets.
Speak, speak the words
I need to hear.
Help me to conquer
this growing fear,
and when the winds of change
come blowing through,
and all the things I thought I needed
go sailing out of view...

Shelter, shelter me
when I need someone to turn to,
I turn and I lie within
the light of you.
Shelter, shelter me
when I need somewhere to run to.
I run and I hide
within the shelter of you.

Walk, walk with me
through this darkness.
Teach, teach me to see the light,
help me to see beyond this night
and when the sunset
hides sea from shore,
and all the things I thought I needed
don't mean that much anymore...

Shelter, shelter me
when I need someone to turn to.
I turn and I lie within
the light of you.
Shelter, shelter me
when I need somewhere to run to.
I run and I hide within
the shelter of you.

With this darkness all around
tomorrow is hard to see,
but I will face this night
if you'll shelter, shelter me.

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JOE CECALA
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JODY

As recorded by ENDZONE

Now I know where I got it, yeah—
I got it from my dad.
Surprise it's the gift
that you didn't think you had—
always hidden, always hurting,
always sad.

Yeah, I know where I got it now,
I got it from my dad,
102 HIT PARADER

is 'sat right,
is 'sat right,
is 'sat right?
yeah that's what he said.
Is 'sat right,
is 'sat right,
is 'sat right?
Yeah I guess that's right.

I could make you feel terrible,
you could cry just when I want,
and I'll add insult to injury.
That's what I'm all about.

I know just what I can say
to make you feel bad inside,
and I'll tie your stomach in a knot

and make you wanna hide.
It's been in the family for year,
I bring this gift to you
to shelter you from your own fears.
I bring this gift to you.

I could cut you down so gracefully—
it's something I do well,
and I'm tickled pink because you're
mad—
you're screaming "go to hell."

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Aeromith — Largo 1980 Pro 90 min
Aeromith — San Francisco 1988 & Philly 1990 Pro 2 hrs
Aeromith — NJ 9/1/93 110 min
G.G. Allin — Compton 1990 2 hrs
G.G. Allin — Texas 92 110 min
Allman Brothers — Fillmore East 1970 Pro 45 min
Allman Brothers — Jones Beach 9/4/91 2 hrs 20 min
Allman Brothers — Rarities 72-82 Pro 1 hr
Allman Brothers — Japan 1992 Pro 65 min
Allman Brothers — Capri Suite, Colorado 2/23/91 (full show) Pro 2 hrs 30 min
Allman Brothers — Beacon Theater, NYC 3/92 2 hrs
Babes In Toyland — Milwaukee Toad Cafe
Bad Radio W/Eddie Vedder — San Diego 89 60 min
Beatles Backtrax — The Video! (Fab Box) Pro 1 hr
Beatles Backtrax — Pro 1 hr
Beatles — Let It Be (The Original Film)
Beatles — Let It Be Outtakes Pro 1 hr
Beatles — Unsurpassed Videos Pro 90 min
Beatles — Unsurpassed Videos Vol 2 Pro 90 min
Beatles — Unsurpassed Videos Vol 3
Jeff Beck — Milan, Italy 1 hr
Jeff Beck & Santana — Japan 1987 Pro 1 hr
Jeff Beck — Collection Pro 70 min
Big Black — Chicago 2 hrs
Black Crows — Hartford, CT/Nassau, NY 1990 90 min
Black Crows — Beacon Theater, NYC 8/92 2 hrs
Black Crows — Italy 6/93 Pro 70 min
Black Sabbath — Collection Pro 90 min
Black Sabbath — Paris 70/Beat Club 70-72 Pro 70 min
Black Sabbath — Never Say Die 1978 Pro 1 hr
Black Sabbath — Story Volume 1 Pro 1 hr
Black Sabbath — Beacon Theater, NYC 8/92 2 hrs
Black Sabbath — Rarities Vol 1 Pro 2 hrs
Blondie — Collection Pro 90 min
Bon Jovi — Japan 1985 Pro 45 min
Bon Jovi — NYC 10/92 Pro 75 min
Bon Jovi — Tokyo 12/31/88 Pro 2 hrs
David Bowie — Marquee Club 1973 Pro 1 hr (1980 Floor Show)
David Bowie — London 1990 Pro 2 hrs
David Bowie — Vancouver 1976 Pro 90 min
Mr. Bungle — Toronto 92 Pro 90 min
Kate Bush — The Collection (Fab Box) Pro 75 min
Butthole Surfers — Detroit 2/22/85 & 3/3/85 Pro 70 min
Byrds — Collection Pro 90 min
Cheap Trick — DKRC 76 Pro 30 min
Eric Clapton — Saturday Night Live Rehearsals 1990 Pro 70 min
Eric Clapton — Rio 1989 & Royal Albert Hall 1991 1 hr 45 min
Eric Clapton — Royal Albert Hall 1990 Pro 1 hr
Eric Clapton — Philadelphia 5/4/92 1 1/2 hrs
Eric Clapton — Rolling Stones Pro 1 hr
Clash — New Jersey 1979 B/W Pro 75 min
Concrete Blonde — Maine 89/Milw 87 140 min
Alice Cooper — Live Trash New York 1990 90 min
Alice Cooper — A Strange Case 1978 Pro 75 min
Cream — Farewell Concert Pro 50 min
Cult — Toronto 1990 100 min
Cure — Live in Japan 1984 Pro 90 min
Cure — Rio 1987 Pro 45 min
Cure — On Stage Off Stage Pro 2 hrs
Cure — New Orleans 6/8/92 2 hrs
Danzig — England 1988 40 min
Peter Dinklage — Rockpalast Pro 30 min
Deep Purple — Denmark 1972 Pro 30 min
Deep Purple — Live 1970 Color Pro 30 min
Deep Purple — Royal Albert Hall 1969 Pro 1 hr
Deep Purple — Czechoslovakia 92 Pro 2 hrs
Def Leppard — Germany 1992
Def Leppard — The Intervu Pro 1 hr
Dinosaur Jr. — Austin, TX 2/8/92 75 min
Doors — Danish TV Special Pro 30 min
Doors — Critique Pro 30 min
Doors — Feast of Friends Pro 40 min
Duran Duran — Duran Vision Pro 80 min
Duran Duran — Rarities 2 hrs
Bob Dylan — Hard Rain Live 1976 Pro 1 hr
Bob Dylan — Hard Rain — Alternate Indoor Version Pro 1 hr
Bob Dylan — Canada 1964 Pro 30 min
Bob Dylan — Eat The Document Pro 75 min
Bob Dylan — Renaldo & Clara Part 1 Pro 2 hrs
Bob Dylan — Renaldo & Clara Part 2 Pro 2 hrs
Bob Dylan — Jones Beach 1991 90 min
Eagles — Seattle 76 Pro 1 hr 40 min
Einstürzende Neubauten — Chicago 84
ELP — Pictures at an Exhibition Pro 75 min
ELP — Mantecore Tour 1973 Pro 50 min
ELP — Jones Beach, NY 92 2 hrs
ELP — Montreal 1977 Pro 2 hrs
ELP — Cal Jam 1973 & U.K. Pro 2 hrs
ELP — Radio City, NY 2/93 2 hrs
Melissa Etheridge — New York City 2/19/92 1 hr 30 min
Extreme — Middletown, NY 9/1/91 1 hr
Faith No More — Rio 1991 Pro 40 min
Fleetwood Mac — Collection 73-80 Pro 1 hr
Ace Frehley — Live 1990 75 min
Fugazi — Milwaukee 1989 75 min
Peter Gabriel — Rockpalast Pro 90 min
Peter Gabriel — Academy Theater, NYC 4/93 90 min
Peter Gabriel — Germany 4/20/93 2 hrs
Genesis — Montreal 1974 Pro 1 hr
Genesis — Promos 1971 — Live 1973 Pro 1 hr
Grand Funk — LA 1974 Pro 50 min
Guns N' Roses — 1988 Uncut Rarities Pro 75 min
Guns N' Roses — Felt Forum 1986 100 min
Guns N' Roses — Rio 1991 Pro 100 min
Guns N' Roses — Rio 1991 Second Show Pro 1 hr
Guns N' Roses — The Roxxy LA 1986 Pro 2 hrs
Guns N' Roses — Indiana 1991 Pro Shot 2 hrs 15 min
Guns N' Roses — File Pro 2 hrs 30 min
Guns N' Roses — Oklahoma 1993 Pro 2 hrs 30 min
Guns N' Roses — Argentina 4/92 Pro Mini 3 hrs
Guns N' Roses — Rosemont Horizon, Chicago 4/92 Pro Mini 3 hrs
Hall of Fame Awards 1993 — Featuring: The Doors, Pearl Jam, Springsteen, Fogarty and Cream
Reunion Show 1 hr 10 min (Mint Quality)
Heart — New York 1990 100 min
Heart — Collection Pro 2 hrs
Heart — Collection Volume 2 Pro 2 hrs
Heavy Metal — The Movie
Jimi Hendrix — Rarities Pro 1 hr

Jimi Hendrix — Sweden 1969 Pro 1 hr
Jimi Hendrix — Isle of Wight 1970 Pro 1 hr
Jimi Hendrix — See My Music Talking Pro 2 hrs
Jimi Hendrix — Band of Gypsies NY 69 Pro 2 hrs
Jimi Hendrix — Atlanta Pop Festival 1970 Pro 1 hr
Jimi Hendrix — Complete Woodstock Performance Pro 60 min
Jimi Hendrix — Royal Albert Hall 1969 Pro 1 hr
Ian Hunter & Mick Ronson — Rocks Collection Pro
Ice T & Body Count — Chicago 92
Billy Idol — Wembley 1990 Pro 90 min
Iggy Pop — Paris 1991 Pro 1 hr
Iron Maiden — Albany 1991 2 hrs
Iron Maiden — London 1980 Pro 30 min
Iron Maiden — New Haven 1991 90 min
Iron Maiden — Italy 92 Pro 85 min
Mick Jagger — SNL Rehearsals 2/13/93 50 min
Mick Jagger — Webster Hall, NY 2/9/93 Pro 1 hr
James Addiction — Santa Barbara CA 89 75 min
James Addiction — Detroit 1989 Pro 70 min
James Addiction — Houston 1989 70 min
James Addiction — Italy 1991 Pro 80 min
James Addiction — Milwaukee 1990 90 min
James Addiction — Troy, NY 1992 2 hrs
James Addiction — Hawaii 1991 1 hr (Last Ever Perry Nude)
Jethro Tull — Albany, NY 11/91 90 min
Jethro Tull — NYC 10/89 90 min
Jethro Tull — England 5/26/93 100 min
Joan Jett — Live on Broadway 75 min
Joan Jett — Collection Pro 2 hrs
Joan Jett — West Point, NY 3/3/90 75 min
Joan Jett — Middletown, NY 11/23/91 80 min
Joan Jett — The Jet Age Japanese Collection Pro 1 hr
Elton John — NYC 1992 2 hrs
Elton John — Best of Pro 2 hrs
Janis Joplin — Collection (Japan)
Journey — Soundstage 1978 Pro 1 hr
Judas Priest — Toronto 1990 2 hrs
King Diamond — Houston 1989 90 min
Kinks — Collection Pro 90 min
Kinks — OGWTF 1977 Pro 75 min
Kinks — Biography 1964-1984 Pro 75 min
Kiss — The Collection Pro 90 min
Kiss — The Collection Volume 2 Pro 75 min
Kiss — The Collection Volume 3 Pro 1 hr
Kiss — The Collection Volume 4 2 hrs
Kiss — Houston 1977 Pro 50 min
Kiss — Japan 1977 Pro 45 min
Kiss — Detroit 1975 Pro 45 min
Kiss — New York 1990 110 min
Kiss — The Interviews Pro 1 hr
Kiss — Detroit 1990 Pro 10 min
Kiss — Anaheim, CA 1976 Pro 70 min
Kiss — The Dynasty File 2 hrs
Kiss — Creatures of the Night File 2 hrs
Kiss — The Elder File Pro 2 hrs
Kiss — Unmasked File Pro 2 hrs
Kiss — Boston, MA 1992 1 hr
Kiss — The Ritz, NY 1992 90 min
Kiss — Wembley 1992 90 min
Kiss — A Visual Evolution Pro 1 hr
Kiss — Sydney, Australia 80 Pro 2 hrs
Kiss — San Bernardino 92 2 hrs
Kiss — Los Angeles 93 40 min
Kiss — Largo 1979 Pro 100 min
Kiss — Houston 9/2/77 Pro 100 min
Kix — Baltimore, MD 7/4/91 90 min
L7 — Collection 2 hrs
L7 — Italy 6/91 Pro 1 hr
The Lost Lennon Tapes — Volume 1 Pro 90 min
The Lost Lennon Tapes — Volume 2 Pro 2 hrs
Led Zeppelin — Royal Albert Hall (Fab Box) Pro 1 hr
Led Zeppelin — Chicago 1975 — The Collection Pro 1 hr
Led Zeppelin — Danish TV Special 1969 (Fab Box) Pro 30 min
Led Zeppelin — Video Daze Part 1 Pro 140 min
Led Zeppelin — Video Daze Part 2 Pro 100 min
Led Zeppelin — Video Daze Part 3 Pro 50 min
Led Zeppelin — Video Daze Part 4 (1975 Tour) Super 8 Footage 1 hr
Led Zeppelin — LA 1975 Pro 30 min
Led Zeppelin — NY MSG 1977 Pro 1 hr
Led Zeppelin — 1969 — Song Remains The Same Outtakes Pro 50 min
Led Zeppelin — Knebworth 1979 Pro 2 hrs 30 min (Fab Box)
Living Colour — Toronto 1990 Pro 75 min
Lush — Providence 91 65 min
Lynyrd Skynyrd — San Francisco 1975 B/W Pro 75 min
Lynyrd Skynyrd — Knebworth 1976 Pro 45 min
Lynyrd Skynyrd — Rockpalast 1974 Pro 30 min
Lynyrd Skynyrd — Jones Beach, NY 1991 90 min
Lynyrd Skynyrd — BBC 1975 1 hr
Madonna — Japan 1990 Pro 100 min
Madonna — Collection Pro 100 min
Madonna — Collection Volume 2 Pro 90 min
Madonna — Spain 1990 Pro 100 min
Madonna — Japan 1987 Pro 90 min
Madonna — The Interviews Pro 1 hr
Madonna — Nice, France 8/90 Pro 2 hrs
Madonna — NYC 11/4/93 110 min
10,000 Maniacs — Long Island, NY 1990 2 hrs
10,000 Maniacs — Carnegie Hall NYC 9/92 2 hrs
Paul McCartney — Live in Rio 1990 Pro 90 min
Paul McCartney — Japan 1993 Pro 90 min
Paul McCartney — Japan 1990 Pro 2 hrs 15 min
Paul McCartney — Lone Star Roadhouse, NY 1990 Pro 1 hr
Paul McCartney — Unplugged Unedited Pro 1 hr 40 min
Paul McCartney — Ed Sullivan Theater, NY 12/10/92 Pro 90 min
Megadeth — New Haven, CT 1990 45 min
Megadeth — Live 1989 1 hr
John Cougar Mellencamp — Philadelphia 1992 2 hrs 15 min
Metallica — England 1988 Pro 30 min
Metallica — Hartford, CT 1989 2 hrs
Metallica — New York 1989 100 min
Metallica — Quebec 1986 100 min
Metallica — Rehearsal Show 8/1/91 2 hrs
Metallica — Rehearsal Show 8/2/91 2 hrs
Metallica — Milwaukee 11/91 150 min
Metallica — Nassau, NY 12/20/91 2 hrs 40 min
Metallica — Champaign, IL 1992 2 hrs 40 min
Metallica — Boston, MA 1992 Pro 90 min
Metallica — Binghamton, NY Part 2 1992 90 min
Metallica — Albany, NY Part 1 1992 90 min
Metallica — Albany, NY Part 2 1992 90 min
Metallica — Hartford Part 1 1992 90 min
Metallica — Hartford Part 2, 1992 90 min

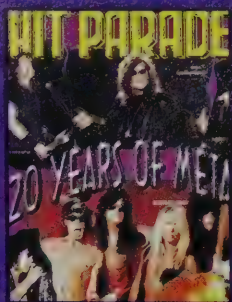
Metallica — Providence, RI 2/29/92 2 hrs
Metallica — Chattanooga, TN 3/12/92 2 hrs Part 1
Metallica — Chattanooga, TN 3/12/92 Pro 1 hr Part 2
Metallica — Studio Outtakes Volume 1 1 hr
Ministry — Dallas 1990 Pro 75 min
Ministry — Denver 92/Cincy 92 2 hrs
Misfits — Compilation Pro 2 hrs
Moody Blues — Allentown, PA 1992 2 hrs
Moody Blues — Radio City, NY 1993 2 hrs
Gary Moore & Thin Lizzy — Australia Pro 78
Morrissey — Heaven Knows I'm Miserable Now Video Retrospective Pro 2 hrs
Motley Crue — New York 1990 100 min
Motley Crue — Kansas City 1990 Pro 100 min
Motley Crue — Auburn Hills, MI 1990 Pro 2 hrs
Motorhead — Toronto Pro 1 hr
Mudhoney — Italy 1989 1 hr
My Life With Thrill Kill Kult — Texas 90 1 hr
New York Dolls — Live In A Doll's House Pro 30 min
Stevie Nicks — US Festival 1983 Pro 100 min
Stevie Nicks — Jones Beach, NY 1991 2 hrs
Stevie Nicks — California 8/91 Pro 90 min
Stevie Nicks — San Jose 1989 Pro
Nine Inch Nails — Miami 90 & Newark 89 90 min
Nirvana — Rome, Italy 1991 Pro 1 hr
Ted Nugent — Rockpalast 76 Pro 30 min
Ozzy — Seattle 6/1/92 Pro 100 min
Ozzy Osbourne — Poughkeepsie, NY 1/21/92 110 min
Overkill — Houston 1989 1 hr
Ozzy and Randy — Afterhours 1983 Pro 1 hr
Jimmy Page — Arizona 1988 Pro 100 min
Pantera — Denmark 93 2 hrs
Pearl Jam — Seattle 1991 1 hr
Pearl Jam — Limeight, NY 1992 1 hr
Pearl Jam — Milwaukee 92 & ENL 92 Excellent 90 min
Pearl Jam — Video Collection 2 hrs
Pearl Jam — Milan 1992 Pro 2 hrs
Pearl Jam — Alpine Valley 8/29/92 1 hr
Pearl Jam — Rarities Vol 2 2 hrs
Pearl Jam — Miami 8/22/92 75 min
Pearl Jam — Cameo Theater, IL 4/23/92 90 min
Tom Petty — Beach Party 1977 Pro 100 min
Pigface — Milwaukee 11/23/91
Pink Floyd — Fillmore West 1971 Pro 2 hrs
Pink Floyd — New York MSG 1987 150 min
Pink Floyd — Nassau NY Wall Live 1980 Pro 2 hrs
Pink Floyd — Nassau 1988 2 hrs
Pink Floyd — Rarities Vol 2 Pro 2 hrs
Robert Plant — New York 1990 100 min
Robert Plant — Fresno 1990 Rehearsals Pro 30 min
Robert Plant — Dallas, TX Rehearsals 1988 Pro 65 min
Robert Plant — With Fairport Convention & Germany 1990 2 hrs
Poison — New York 1988 75 min
Poison — Rock Concert 78 — Japan 1980 Pro 90 min
Porno For Pyros — Cal 93 50 min
Prince — Germany 1988 Pro 2 hrs
Prince — Japan 1990 Pro 100 min
Prince — Barcelona, Spain 1990 Pro 100 min
Prince — Minnesota 1983 Pro 75 min
Prince — Brazil 1991 Pro 40 min
Prince — Minnesota 1987 Pro 75 min
Prince — Houston 1983 Pro 90 min
Prince — BBC TV 1991 Pro 2 hrs
Prince — Köln, Germany 1992 2 hrs
Prince — Colours Edition Pro 2 hrs
Prince — Radio City, NY 3/93 2 hrs
Queen — The Interviews Pro 1 hr
Queen — Rare and Live (import) Pro 1 hr
Queen — Wembley 75 75 min
Queen — Flxxx Volume 1 Pro 1 hr
Queen — Video File Pro 90 min (Flxxx 2)
Queen — Rainbow Theater, England & more. Pro 70 min
Queen — Milton Keynes, England 82 Pro
Queen — Hyde Park 1976 Pro
Queen — Japan 1986 Pro
Queen — Japan 1979 Pro
Queen — Osaka, Japan 1982 Pro
Queen — Hammermith 1979 Pro
Queen — Live Aid & Rehearsals 85 Pro
Queen — Freddie Mercury Tribute 74-84 Pro
Queensryche — NY 1989 & Rio 1991 Pro 2 hrs
Queensryche — Japan 1991 2 hrs
Queensryche — Binghamton, NY 7/20/91 2 hrs
Queensryche — Japan 1984 Pro 1 hr
Rage Against The Machine — Wash, DC 1/21/93 60 min
Ramones — Houston 76 & NY 88 90 min
Ramones — Italy 6/92 Pro 1 hr
Ramones — Ritz, NY 89 Pro 1 hr
Ramones — Finland 88 Pro 60 min
Ramones — England 92/Germany 92 Pro 75 min
Ramones — San Francisco 78 Pro 60 min B/W
Rainbow — Germany 1977 Pro 100 min
Red Hot Chili Peppers — Germany 1987 Pro 90 min
Red Hot Chili Peppers — Japan 1990 Mint Pro 100 min
Red Hot Chili Peppers — Milwaukee 1991 40 min
Red Hot Chili Peppers — Troy, NY 1992 90 min
Red Hot Chili Peppers — Holland 90 & Italy 92 Pro 2 hrs
Rem — Germany 1985 Pro 1 hr
Rem — Collection Pro 90 min
Rem — Time Piece & Unplugged (Rare Promos) Pro 75 min
Rem — Milan, Italy 1991 Pro 90 min
Replacements — New York 1989 75 min
Replacements — New York 1991 90 min
Revolting Cocks — Texas 90 1 hr
Keith Richards — Japan 1993 Pro 2 hrs
Keith Richards — Japan 93 Pro 2 hrs
Rock N Roll Circus — B/W Pro 1 hr
Rock N Roll High School — (Japanese Edition)
Rolling Stones — C.S. Blues Pro 90 min
Rolling Stones — Marquee Club 1971 Pro 1 hr
Rolling Stones — Hyde Park 1969 Pro
Rolling Stones — Ladies & Gentlemen Outtakes Pro 1 hr
Rolling Stones — Hampton, VA 1981 Pro 140 min
Rolling Stones — Tokyo 1990 Pro 140 min
Rolling Stones — Paris 1976 Pro 1 hr
Rolling Stones — The Interviews Pro 1 hr
Rolling Stones — With Muddy Waters 1981
Rolling Stones — Checkerboard Lounge Pro 1 hr 20 min
Rolling Stones — Vintage Stones 64-74 Pro 90 min
Rolling Stones — Charlie Is My Darling Pro 1 hr
Rolling Stones — Black & Blue 1976 Pro 1 hr
Rolling Stones — Saturday Night Live Rehearsals & more. Pro 70 min
Rolling Stones — Houston 1981 Pro 2 hrs
Rolling Stones — Dallas 1989 Pro 2 1/2 hrs
Rolling Stones — Knebworth 1976 Pro 1 hr
Rollins Band — 1992 2 hrs
Rollins Band — Italy 6/92 Pro 1 hr
Runaways — Chicago 78 Pro 40 min B/W

Rush — 75-76-77 Pro 30 min
Rush — Philadelphia 1990 110 min
Rush — Albany, NY 1990 2 hrs
Rush — Albany, NY 12/12/91 80 min
Rush — Nassau Coliseum 1992 2 hrs
Rush — NYC 12/6/91 2 hrs
Samhain — Live 1984 2 hrs
Santana — Chile 92 Pro 2 hrs
Sepultura — Holland & Philly 89-90 2 hrs
Sepultura — EA/Moscow, NY 1989
Sex Pistols — DOA Pro 100 min
Sex Pistols — Rock N Roll Swindle Pro 100 min
Sex Pistols — Winterland 1978 Pro 1 hr
Sex Pistols — Bullocks To Everyone (rare concert footage) Pro 90 min
Skinny Puppy — Holland 88 1 hr
Skrew — Texas 93 2 hrs
Slaughter — New York 1990 1 hr
Slayer — Japan 1990 2 hrs
Slayer — New York 1988 100 min
Slayer — Troy, NY 2/11/91 85 min
Smiths — Videography Volume 1 Pro 100 min
Soundgarden — A 2/11/88 1 hr
Soundgarden — San Francisco 92 2 hrs
The Spin Doctors — Beacon Theater, NYC 1992 2 hrs 40 min
The Spin Doctors — Italy 93 Pro 80 min
Bruce Springsteen — New Jersey 1978 Pro 90 min
Bruce Springsteen — Large 1978 Pro 2 hrs
Bruce Springsteen — Benefit Concert LA 11/90 80 min
Bruce Springsteen — Large 1980 2 hrs
Bruce Springsteen — New Jersey 7/26/92 2 hrs 40 min
Bruce Springsteen — Saturday Night Live Rehearsals & BBC Special 1992 Pro 90 min
Bruce Springsteen — 6/24/93 Benefit Show, NJ Part 1 2 hrs
Bruce Springsteen — 6/24/93 Benefit Show, NJ Part 2 1 1/2 hrs
Paul Stanley — New York 1989 Pro 75 min
Paul Stanley — New Haven 1989 100 min
Rod Stewart & Faces — Rockpalast 1969-1974 Pro 1 hr
Sting — Nassau Coliseum 1991 100 min
Stone Temple Pilots — Illinois 93 80 min
Stranglers — Compilation 1977-1982 Pro 1 hr
Stranglers — The Old Testament
T-Rex — Collection Pro 1 hr
T-Rex — REX/MCA Pro 90 min
Texas Pop Festival — 1969 Pro 90 min (with Led Zeppelin footage)
Thrill Kill Kult — Houston 6/6/90 Pro 1 hr
Johnny Thunders — Panic on Sunset Strip Pro 45 min
Johnny Thunders — Dead or Alive London 1984 Pro 45 min
Pete Townshend — Beacon Theater, NY 7/16/93 2 1/2 hrs
U2 — Save The Yuppies San Francisco 1987 Pro 1 hr
U2 — Rockpalast 1983 Pro 90 min
U2 — Ritz, NY 1981 Pro 45 min
U2 — US Festival 1983 Pro 100 min
U2 — The Interviews Pro 1 hr
U2 — Ireland, LA 2/29/92 110 min
U2 — Meadows Arena, NJ 1992 110 min
U2 — Zoo TV Collection Pro 2 hrs
Van Halen — US Festival 1983 Pro 2 hrs
Van Halen — Vintage Compilation Pro 90 min
Van Halen — Vintage Compilation Vol 2 Pro 90 min
Van Halen — Japan 1989 Pro 90 min
Van Halen — Venezuela 1/16/83 Pro 90 min
Van Halen — Albany, NY 1991 110 min
Van Halen — Vintage Collection Vol 3 Pro 1 hr
Van Halen — Collection Vol 4 Pro 2 hrs
Van Halen — Dallas, TX 12/4/91 Pro 1 hr
Van Halen — Quito, Ecuador 1990, Mexico May 20 & 21 1992 2 hrs
Van Halen — Jones Beach, NY 7/93 2 hrs
Stevie Ray Vaughn — Japan 1985 Pro 90 min
Stevie Ray Vaughn — Troy, NY 1989 100 min
Stevie Ray Vaughn — Videofile Pro 90 min
Stevie Ray Vaughn — New Orleans 1989 Pro 100 min
Stevie Ray Vaughn — Montreux & Hawaii 1984 with Jeff Beck Pro 90 min
Stevie Ray Vaughn — Last video taped show St. Louis 7/15/90 100 min
Stevie Ray Vaughn — Daytona 87 Pro 90 min
Stevie Ray Vaughn — Austin, TX Limits & Unplugged & more Pro 90 min
Tom Waits — Chicago 75 Pro 60 min
Tom Waits — Italy 86 Pro 60 min
Warrant — Japan 1990 Pro 90 min
Who — Cleveland 1975 Pro 90 min
Who — Collection Pro 100 min
Who — Collection Vol 2 Pro 100 min
Who — Pontiac 1975 Pro 90 min
XTC — Collection Pro 45 min
Yes — Belgium TV Special 1971 Pro 30 min
Yes — Largo 1984 Pro 150 min
Neil Young — New York City 1991 100 min
Neil Young — Saturday Night Live Rehearsals & Ritz, NY 1979 Pro 1 hr
Neil Young — NYC 2/15/92 70 min
Neil Young — Raleigh, NC 93 2 hrs
Zappa — LA 1974 Pro 1 hr
Zappa — New York 1981 Pro 90 min
Zappa — Stoneham 1982 Pro 70 min
ZZ Top — Toronto 1990 100 min

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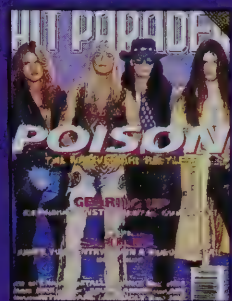
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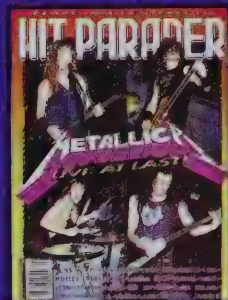
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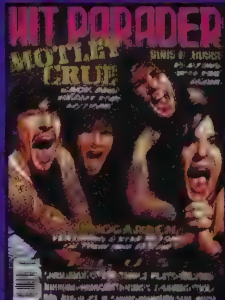
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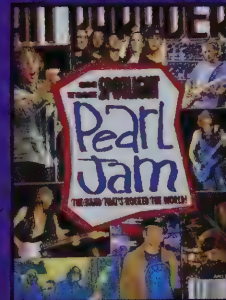
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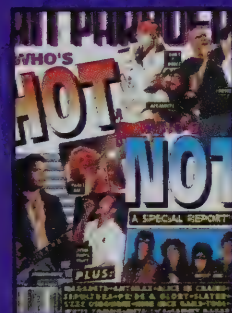
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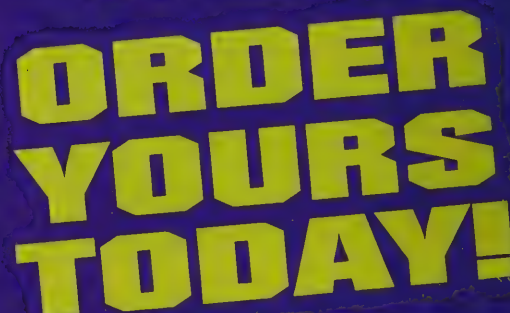
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HIT OR MISS

COMPILED BY THE HIT PARADER STAFF

Kidnapped and *Chain To Me*, often ring hollow. Perhaps it is just the fact that younger, hungrier bands play this kind of music with more conviction than Percy and his troops can muster. Perhaps it is just the fact that Percy still isn't totally at home exploring such alien musical frontiers.

MISS

MEGADETH, *YOUTHENASIA*

Dave Mustaine may now be clean, sober and sane, but that doesn't mean he still isn't the nastiest, most carnal rock and roll animal ever to hit the rock scene. On Megadeth's long-awaited new album, *Youthenasia*, Mustaine and his men have put together an absolutely awesome display of classic heavy metal power. With a cutting-edge social awareness, and an ability to write heavy-handed songs with just enough commercial accessibility. Mustaine has once again proven that he remains an unmatched force in the hard rock world. Aided by the ringing guitar chords of guitarist Marty Friedman and the always-steady rhythms of bassist Dave Ellefson, Mustaine has proven himself to be metal's Most Valuable Player.

HIT

Every month in the pages of **Hit Parader** we have the duty of reporting to you which of the newest hard rock releases are worth checking out, and which aren't. This time, we recommend just about all of the albums we've chosen to review, as you'll see when you read all about it in this issue's installment of *Hit Or Miss*.

SLAYER, *DIVINE INTERVENTION*

Few bands enjoy a more stellar reputation within their particular segment of rock society than Slayer. Almost a decade after they first burst upon the scene, these West Coast metal masters remain one of the heaviest, most overwhelming bands on the planet. As proven on their latest album, *Divine Intervention*, Slayer once again demonstrate that no band in the metal world can match them when it comes to creating blood-curdling, heart-stopping rock and roll. Tom Araya's frenzied vocals have never sounded better, and the dual guitar attack of Jeff Hanneman and Kerry King provide the sonic thunder upon which the Slayer empire has been built. It took three years for Slayer to complete their latest masterwork— but *Divine Intervention* was worth the wait.

HIT

DANZIG, *4*

Glenn Danzig waited a long time for stardom to discover him. It finally did in 1994, when the band's live album sailed past platinum certification. But with success comes pressure, and Danzig's new album, *4*, represents the first disc Glenn and his boys have recorded with the public spotlight squarely in their eyes. Well, the results speak for themselves; this is classic Danzig rock from first cut to last! The dramatic power of *Brand New God*,

Little Whip and *Bringer Of Death*, states loudly and proudly that Danzig remains as uncompromising as ever. Whatever success the band has enjoyed until now should be dwarfed by the accolades afforded by *4*.

HIT



ARCADE, *A-2*

You've got to give Stephen Percy some credit. At a time when most of the mid-'80s L.A. rock contemporaries were falling by the wayside, the former Ratt vocalist attempted to reinvent himself in Arcade. On the band's disappointing 1992 debut, he succeeded to some extent; on the group's latest effort, *A-2*, he has succeeded in spades. This is hard-edged, go-for-the-throat rock and roll— music about as far removed from vintage Ratt as one can get. Yet, for some reason, such tunes as *Angry*,

BLACK CROWES, *AMERICA*

Once a generation a band comes along that reaffirms all that is great about rock and roll. In the '60s it was the Rolling Stones, in the '70s it was Aerosmith, and in the late '80s it was the Black Crowes. On their latest album, *America*, these Georgia rockers hit just the right chord time after time, bringing forth a blues-drenched, riff-driven sound that is both timeless and ageless. Rallying behind the gut-wrenching vocals of Chris Robinson, the Crowes once again prove themselves to be an American musical treasure.

HIT

METAL IN ACTION

NATIONAL TOP TEN

1. Green Day, **Dookie**
2. Stone Temple Pilots, **Purple**
3. Candlebox, **Candlebox**
4. Offspring, **Smash**
5. Soundgarden, **Superunknown**
6. The Rolling Stones, **Voodoo Lounge**
7. The Jerky Boys, **The Jerky Boys 2**
8. Nine Inch Nails, **The Downward Spiral**
9. Collective Soul, **Hints, Allegations & Things Left Unsaid**
10. Tesla, **Bust A Nut**

HIT PARADER'S TOP TEN

1. Danzig, **4**
2. Jackyl, **Push Comes to Shove**
3. Gilby Clarke, **Pawn Shop Guitars**
4. Green Day, **Dookie**
5. Offspring, **Smash**
6. Tesla, **Bust A Nut**
7. Bruce Dickinson, **Balls To Picasso**
8. Stone Temple Pilots, **Purple**
9. Fates Warning, **Inside Out**
10. Bon Jovi, **Cross Road**

Kiss fans will be interested in **Criss Cat**, Peter Criss' third solo album. Last year he released a five song CD just for Kiss fans. Three of the songs on the special CD reappear on **Criss Cat**.

Do you remember Cinderella? The band that ruled the mid-'80s with such albums as **Night Songs** and **Heartbreak Station** is about to return with **Still Climbing**. Vocalist Tom Keifer, now fully recovered from the vocal problems that delayed this album's release for over a year, insists that the Cinderellas will be back on the road by spring. By the way, if you happen to know a good drummer, Tom and his boys are still looking for a full-time replacement for the long-since-departed Fred Coury (now in Arcade). After finishing a tour abroad, Tesla will be returning to the states early 1995 to play shows on American territory. Their album **Bust A Nut** has shown that these Sacramento rock warriors still have a strong commercial base. Danzig's **4** seems to be destined for greatness, at least in a commercial sense. The new disc is already the best-selling effort of the band's career and platinum certification is just around the corner.

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223 Michael Bolton
679 Bon Jovi
262 Brother Cane
633 Chicago
265 Eric Clapton
700 Phil Collins
182 Alice Cooper
643 Cowboy Junkies
295 Counting Crows
673 Cracker
124 Robert Cray
683 Crosby, Stills & Nash
656 The Cure
684 Damn Yankees
181 Danzig
640 Def Leppard
183 Depeche Mode
682 Dire Straits
196 Drivin'-n-Cryin'
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HIT PARADER 107

High Stylin'

THE STARS SPEAK OUT

Once upon a time, music was simply something to listen to, but with the advent of music television, rock and roll has become a complete audio visual experience. So, we thought we'd ask members of the rock community: **What's your impression of MTV?**

MTV, as far as production, is totally incredible. Their specialty shows and their documentaries are amazing. Video-wise they seem to be self-conscious, they can call the shots more than they do. There's room for them to take the bull by the horns. They're totally making a difference from band to band, and they can do so much more. As far as programming there's so much room to move in and they could have a lot bigger impact besides deciding who's going to be the pop icon of the next three months of heavy rotation.

Chris Cornell
Soundgarden

When MTV first came out, I thought it was a great idea and a good way for getting people to know your name. But now I honestly feel that MTV has done its fair share of doing a lot of damage to the music scene. People think, "Why should I want to line up and buy a ticket when I can sit in the luxury of my own room and watch it live on television?" And no matter what they do on TV, they never ever capture the atmosphere of a live gig.

Ozzy Osbourne

I have mixed feelings about MTV. It's great in one aspect that people can be subjected to all kinds of music, but it takes away the mystique that bands had in the '70s. When I was a kid growing up the only time I'd see a band was in concert, and they were bigger than life. Now you see them on TV every day and you get to see them behind-the-scenes, and they're just normal people.

Perry Richardson
Firehouse

I'm going to say that it's really, really important because it's visual. People can hear your song on the radio, but when they see the video, they see your song as a visual thing, it's so much stronger. If somebody plays me a song and I go, "Well, that's alright," but then when I see the video I like the song more. It makes a bigger impact than just hearing a song.

Tommy Lee
Motley Crue

When the video age began, a lot of people stepped back and said, "This is rubbish, this will never last... it's unimportant, it's the music that counts." But we're living in a very visual age, a lot of information that we get comes through TV. A lot of people are realizing that the visual aspect is as important as the musical aspect. You can't screw around. If you're going to make a video, you have to make a damn good video.

Ian Astbury
The Cult

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"MTV has done its share of damage to the music scene."

Every interview I read now it's like "Screw MTV," they're responsible for all these bad things, and to be totally honest with you, I do quite like MTV. When I sit in a hotel room, or hang at home, I always have MTV on. Nobody's going to admit to liking MTV, but 95 percent of the musicians that you talk to secretly sit and watch MTV in their hotel rooms because everybody wants to see themselves on MTV. That's the truth.

**Lars Ulrich
Metallica**

It helps when they play our videos. But I don't think they've played a role in our career so far because they haven't really plastered us all over the place like they did with Nirvana, or other bands that they seem to help. I don't know if MTV likes us, but I don't want to dis them out. I just don't think they have been responsible for our career, but when they started playing *Love Song* and *Signs*, they really helped us out a lot.

**Frank Hannon
Tesla**

When I grew up, very few bands came around. A lot of bigger bands don't stop in Des Moines, Iowa. They don't stop in small towns and small cities, and MTV sometimes is the only outlet for someone to see a band. Who's to say that one human being is better than another one? Who's to say that one person deserves to listen to the band and one doesn't deserve to hear the bands? So I think MTV offers something for some people.

**Shannon Hoon
Blind Melon**

MTV is a beautiful thing. It's made a lot of careers. It's been real important to us, a lot of people saw the videos. A lot of guys come up and go, "I saw the video with the dirt bikes so I figured I'd come and check you out." They checked us out and they ended up digging us. It's a plus.

**Peter Loran
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GEARING UP

TECH TALK

BY PETE HAWKINS

When the roll call of legendary rock guitarists is bandied about—either by fans or by other musicians—the name of the Rolling Stones' Keith Richards is bound to pop up sooner or later. Just ask Aerosmith's Joe Perry or Guns N' Roses' Slash who their main man is, and the name "Keith" instantly comes out of their mouths sounding more like a mantra than a moniker. For nearly 30 years this legendary force has managed to lay down some of the most distinctive and memorable licks in rock history, and as proven on the Stones' latest effort, **Voodoo Lounge**, Richards hasn't lost a bit of his hard rockin' edge. Recently we caught up with the ever-cool Mr. Richards to discuss his views on rock and roll, the gear he utilizes and details of the band's world tour. It's all in this month's *Tech Talk*.

Hit Parader: When you go on the road, how many guitars do you take with you?

Keith Richards: It's hard for me to know off-hand, but as I run a mental check of my little road collection—the things I keep behind the amps—I'd have to guess the number is around 20. Certain guitars just sound better playing certain songs. And then I have a number of acoustic instruments that we need. And don't forget that I like to play five-string guitars as well as the more conventional six strings. They're all quite necessary. I don't line them up out there to impress anyone.

HP: Do you mostly favor the older, "classic" electric guitar models?

KR: Most of my guitars are Gibsons and Fenders, so I guess I do tend to stick with the things I've played for years. Those are the guitars I own, so they're the ones I play. But I'm certainly not against the new companies that are making some quite interesting instruments these days. One of the things that recently caught my eye was made by Music Man; they have a "Silhouette" model that I really like. Maybe if they read this they'll send me one!

HP: How about amps? Do you tend to stick to the standards there as well?

KR: Yeah, I do. I've been playing Fender Twins for years, and I'm not going to change now. I don't know how much is superstition, and how much is based on fact, but I'd be quite hesitant to change too many things around at this point in my career. I'm just not that adventurous a soul when it comes to the things that help me make my music.

decade, that's not really saying much (laugh). The last thing we did was in 1989! But I do agree that this has many elements of our best albums. The whole atmosphere in the studio was very reminiscent of how it was when we did things like **Sticky Fingers** or **Exile On Main Street**. It was very relaxed, but very

KEITH RICHARDS



Keith Richards: "The guitars I own are Fenders and Gibsons, so those are the ones I play."

focused. I think there are songs on this new album that are as good as anything we've ever done. I'm usually quite honest about assessing an album, so when I say this one's got it, it really does.

HP: There are 15 songs on this album—a lot more than you used to put on your records.

KR: Well, *Exile* probably had that many. But dealing with CD formats allows you a lot more freedom than the old-style vinyl does. I don't think it was ever really a question of us having enough material to fill an album—vinyl had built-in limitations. Now, you can easily put an hour's worth of music on a single CD, how wonderful! Having 15 songs allows you to explore a lot of different musical styles. Something like *Love Is Strange* or *Sparks Will Fly* tend to be more rocking while other things have tinges of country or blues or whatever. All those elements are part of the Stones.

HP: As you plan a massive tour, like the one you're currently on, do you ever wish you could just pick up your guitar, go on stage, and forget about all the theatrics?

KR: Keep dreaming (laughs). I know I'd love to be able to do that, but the police and the fire marshalls would probably have us arrested in ten minutes. The style of tour we've done for the last decade or so is more or less a necessity. We still sneak in a club show or two along the way just to keep things honest and stay in touch with the fans.

HP: You have bands like Stone Temple Pilots and Counting Crows opening shows for you. How in-touch do you stay with what's happening on the rock scene?

KR: Not as much as I'd like. But having the chance to have a lot of very talented young bands play with us makes me feel more in touch. I enjoy listening to what they're doing and seeing how the music is changing—and how it's staying the same. It's fun to look out and see young kids in our crowd standing right next to people as old as we are.

HP: Do you find as you get a little older, you have to work out more to stay in shape for the road?

KR: I think that holds true for Mick more than me. He has to do most of the running around. I tend to just stand in one place and play. But when you rehearse for ten hours a day, as we did before we went on the road, and you've got a heavy guitar around your neck all the time, that's enough to work off a pound or two.

HP: How is the band getting along these days?

KR: We're getting along very well, but that's not surprising. The media has always blown some of those things out of

so close—like family. In fact, we're probably closer than a lot of families are.

HP: Do you ever stop and think about the impact the Rolling Stones have had on rock and roll?

KR: Not really. I leave that to others. I appreciate it when somebody points that out or says something nice. I never take it for granted. But my interest is making new music, not living on past accomplishments.

"Certain guitars just sound better playing certain songs."

proportion. Even when we're not touring or recording we all stay in touch. We're all



"My interest is making new music, not living on past accomplishments."

INSTRUMENTALLY SPEAKING

BY MICHAEL SHORE

Nady's long been one of the industry leaders when it comes to wireless microphone/amplifier/public address systems. **Nady's** done such a good job of it that— as sound quality and noise-reduction have improved, and prices have lowered— more and more people have begun using wireless systems. There's still one problem with wireless systems, though; since they work on radio-frequency (RF) signals, there's the possibility of interference from other RF sources— police radios, walkie-talkies, even other wireless systems. If you've seen the movie **This Is Spinal Tap**, you may think the moment when it happens to Tap is just a joke; as many bands, from local bars to the top pro level, can tell you, it can happen, and it's only funny for a second or two.

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Tone Squelch circuitry comes standard on **Nady's** 950GS and 661 VR UHF systems, and on the **Nady** ENG-12 snap-on multi-channel UHF transmitter for hardwired microphones. *Tone Squelch* is also available as an option for virtually all other **Nady** UHF and VHF wireless systems (like the unique 401 VHF system with four independent channels, seen in the accompanying photo). For more info, write **Nady Systems Inc.**, 6701 Bay Street, Emoryville, CA, 94608.

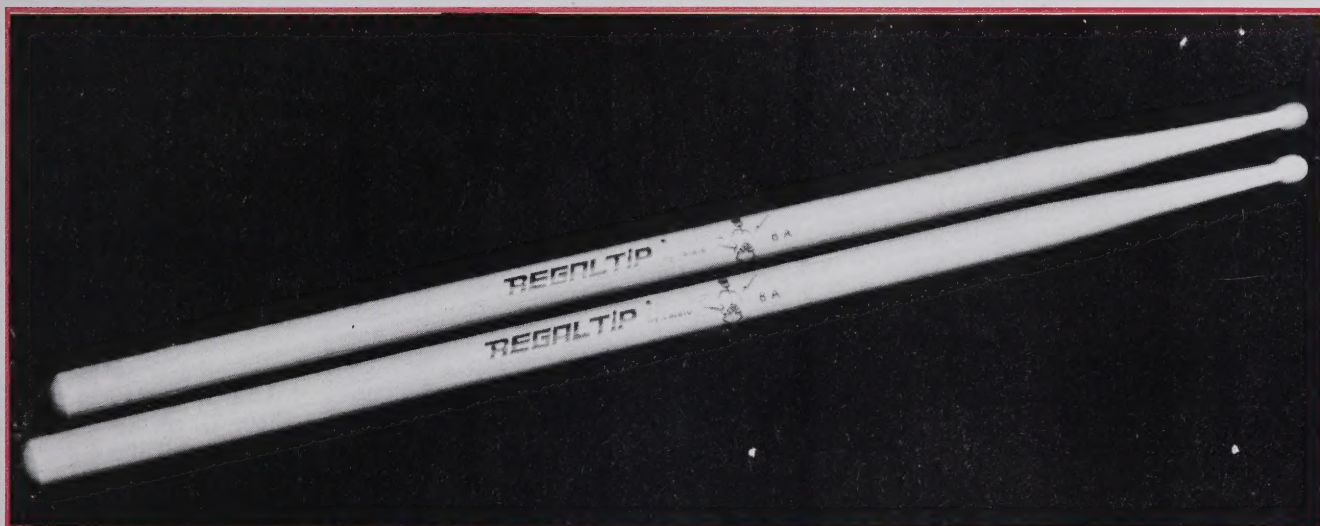
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Pickups



Seymour Duncan, one of the top names in custom-replacement pickups for guitars and basses, has a new addition to its vast line: the "Classic Covers" range of humbuckers, which have the same high-quality construction and not-yet-clean sound as **Duncan's** regular humbuckers— but with classic-looking nickel-plated covers. The covers are built from the same material as the originals used by **Gibson** going back 50 years; but unlike their **Gibson** counterparts, the **Duncan** pickups under those covers are double-wax-potted to eliminate squealing, microphonics and feedback. The series currently includes the '59 (neck and bridge versions), the JB, and the Jazz neck version. All are handbuilt in **Duncan's** factory, and list for \$105 each. For more info write **Seymour Duncan Pickups**, 5427 Hollister Ave., Santa Barbara, CA, 93111-2345.

Peavey's new *Reactor AX* electric guitar updates the classic *Telecaster* shape (in swamp ash or alder body and finish) and updates it with two Db2 dual-blade single-coil pickups with high-output, low-noise operation. The *Reactor AX* also features a 22-fret rosewood fingerboard on a 25 1/2-inch scale one-piece maple neck; master volume and tone knobs; 3-way pickups selector switch; tortoise-shell or pearloid pickguard; and choice of black, sea green, powder blue, blonde and sunburst finishes. For more info write **Peavey Electronics**, 711 A Street, Meridian, MS, 39301.

Peavey's new *Reactor AX* electric guitar



Calato **Regal Tip**, long known as the tip-top name (sorry) in nylon tipped drum sticks since inventing nylon tips 25 years ago, has introduced the new *Regal Tip 8A (model 108NT)*, with a unique "bullet"-style nylon tip. It has a medium-thin weight and a short taper, and like all **Calato Regal Tips**, is made from hand-selected, premium-grade American hickory wood that's cured, processed and inspected with several exclusive and proprietary production methods. For more info write **Regal Tip**, 4501 Hyde Park Blvd., Niagara Falls, N.Y. 14305.

Pearl's beautiful new *B-5314D* brass-shell snare drum is a 14" by 6 1/2" model, its design based on the maple *Masters M-5314D*. It's got 20 Masters low-mass separate lugs, diecast hoops, and 24-strand high-carbon snares with "tunnels" for its braided-nylon strings. The 24-strand "lie flat" snares and precision-shaped snare beds let the drum respond with extreme sensitivity at the edges—this, along with the die-cast rims, ensures truly crackling rim-shots—while maintaining a tight and solid center sound. It's got a bright, ringy sound with extended high-end response, ideal for situations where extra projection and cut-through are required. The *S-012* strainer engages and disengages the snares smoothly and quietly. The *B-5314D* is finished in natural brass and has a suggested retail price of \$425. For more info write **Pearl Corp.**, 549 Metroplex Drive, Nashville, TN, 37211.

Pearl's new *B-5314D* brass-shell snare drum



VIDEO VIEW

BY ANNE LEIGHTON

Take a stab at something new! Slayer's CD, **Divine Intervention** is compatible for a CD-Rom player only because there is one visual in it at the very end— a scarification artist slicing "Slayer" in both the arms of an obsessed fan. Folks who only listen to the new Slayer CD won't know it's there unless they put it in their CD-Rom player. Although Slayer think they footage is cool, even members of the band were a bit grossed out by the visual. Incidentally, if you're thinking of making a video with scarification, *Video View* suggests you don't because it's been done enough on video. There's a video of Ween circulating in the "alternative underground," which shows a fan carving "Ween" in his arm.

Queensryche has a full-fledged CD-Rom in conjunction with their new album. According to EMI Records' Senior VP of information technology Don Harder, "We are looking at creating as much synergy as possible between the CD and CD-Rom" and thus they are cross-marketing to music fans and CD-Rom enthusiasts.

Ozzy Osbourne's **Don't Blame Me** has finally been released on laser disc. One of the best home videos of 1991, **Don't Blame Me** features vintage Black Sabbath videos and testimonials from Lars Ulrich, Joe Elliot, Jon Bon Jovi, Alice Cooper and others. (100 min/\$29.98).

Is MTV trying to bite the hand that feeds videos to them by filing suit with the Federal Communications Commission to hold up the launch date of Sony, EMI, PolyGram, Time Warner and TicketMaster's video channel? According to an article in **The New York Daily News**, Viacom (who own MTV) is contemplating filing suit, claiming

MTV's potential rival would engage in anti-competitive practices, providing their own channel with two-thirds of their videos, but MTV with nothing. **News**

writer George Rush noted "They'll make MTV pay up the wazoo to get the latest eye candy from artists like Whitney Houston, Madonna and Michael Jackson." A court case with the FCC certainly could tie the launch of a new channel up in litigation for some time.

Guitar Tips Rock Guitar, a collaborative effort from Paul Gilbert, Richie Kotzen, George Lynch and Yngwie Malmsteen tops this month's list of instructional videos from CPP Belwin. Also available are **Drum Tips** features Simon Phillips, Bobby Rock and other drummers, and some cool bass videos (**Fretless Bass**, **Bass Extremes**) starring Steve Bailey, a versatile bassist who's played with Jon Anderson, Larry Carlton, Dizzy Gillespie and Kitaro and other musicians. (\$19.95 each).

Cyber-Talk is another good reason to get on line through your computer. **Cyber-Talk** is an interactive "talk show"



Ozzy Osbourne: His Don't Blame Me is finally out on laser disc.

that has Warner Bros. recording artists—L7, Perry Farrell, Lou Reed, Van Halen, Green Day and others in dialogue with fans. It happens many Monday nights on Compuserve. The WELL—the Woodstock '94 Internet Multimedia Center—let the audience create conferences that have been placed in a computer time capsule through Internet. It's possible for you drum it up by connecting to URL <http://www.well.com/woodstock> and read over 80 conferences like "difference between Rwanda and Woodstock" "Greedstock" "mudmudmudmud" and more.

Here's some cool movies, **Backbeat**—about the Beatles—with a soundtrack performed by Nirvana's Dave Grohl, Sonic Youth's Thurston Moore, and Soul Asylum's Dave Pirner (\$34.95/PolyGram Video), and **Jimmy Hollywood** with Joe Pesci and Christian Slater (PolyGram). There's several Stephen King movies available from Republic films **The Woman In The Room**, **The Boogeyman** (\$9.98), **Golden Years** (\$14.98) and the uncut version of **The Stand**.

Plenty of action-paced videos from the sporting world are available today. Skiers will be sympathetic to **The Other Side of the Mountain Part 1 and 2** about Olympic skier Jill Kinmont who was paralyzed in a skiing accident (\$14.98/MCA Universal). Winter sports enthusiasts will be interested in **1994 Winter Olympics Highlights** and **Figure Skating Highlights** (\$39.98/CBS

Video News). For the baseball slugger there's **Angels In The Outfield**, **The Jackie Robinson Story**, and **Take Me Out To the Ball Game** (\$19.95/MGM UA). Also check out **Rookie Of The Year** (FOX), **Rudy** (Columbia/TriStar), and **The Sandlot** (\$94.98/Fox Video). Golfers should check out **Golf's Greatest Shots, Vol. 1 and 2** (\$14.98/CBS Fox), **Greg Norman: The Complete Golfer and The Short Game**, plus **Lee Trevino's Priceless Golf Tips, parts 1-3** and **Putt For Dough** (\$19.95 each, gift set \$79.80/Paramount). And Alice Cooper's favorite bodybuilder Cory Everson has two **Get Hard** fitness videos available (\$14.95/Bodyvision).

The music of Pearl Jam and Soul Asylum is part of the soundtrack for the basketball video **NBA Superstars 3**.

Other hoop vids include **The 1994 NBA Finals —The Houston Rockets 1993-94 Championship Season**, **Dream Team II**—(Derrick Coleman, Shaquille O'Neal, Isaiah Thomas) (\$14.98/CBS FOX)

Sir Charles (Barkley) (\$19.98 each/CBS/Fox Video). Also available is **Ewing: Standing Tall** (\$14.98/CBS Fox), and the Shaquille O'Neal movie, **Blue Chips** with Shaquille O'Neal (Paramount Pictures.) Can't wait for summer? Meantime there's a cool football video, **The Joe Montana Story** (\$19.95/PolyGram Video). And if you're into martial arts as much as we are, check out **Bruce Lee: The Curse of the Dragon** (Warner Home Video) or **Back In Action** starring Billy Blanks (MCA/Universal).

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